

NEWS: THE 20-1200mm BRIDGE CAMERA
ULTRA-WIDE 60x ZOOM, 9FPS AND 16MP



Saturday 3 August 2013

amateur

Photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

www.amateurphotographer.co.uk

MULTIPLE EXPOSURE LANDSCAPES

Creative techniques for
pictures with a difference

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THE ULTIMATE QUALITY COMPACT?

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The 'Mini M' Leica X Vario.
AP puts the images to the test



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COMMUTING WITH CAMERA IN HAND

How to shoot brilliant photos
every day on your way to work



WIN

APOY ROUND 7

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SHOOT BLACK & WHITE

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I WATCHED the royal baby emerge from hospital last night. He was greeted by the massed ranks of the world's press, there to prove to the world that it really did happen. How many press photographers does it take to change a light bulb, I wonder, when it takes so many to photograph one baby? I can imagine the different focal lengths on duty, and the importance in the moment that a minutely different angle can make, and even the alternative compositions created by one camera upright and the next on its side. It seems slightly ridiculous, though, that we require 100 photographers and 20 TV crews to do essentially the same job. But how can we do anything else?

Freedom and independence demands that we should ensure these occasions are not manipulated, that as many as is possible bear witness to the truth so that it can't be denied. We cannot have just one person photograph an important event, as they mightn't see everything or may be swayed to see only what is desirable. We need the massed press, every angle and every interpretation. That way the event is truly covered.

Whether that was the real heir last night, however, is impossible to tell!



Damien Demolder
Editor

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© MARTIN EVENING

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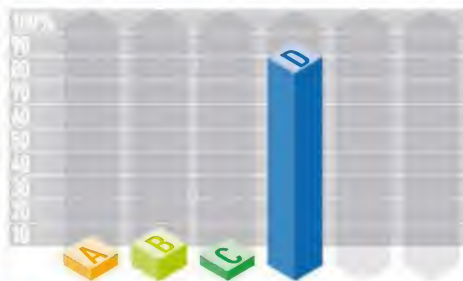
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IN AP 13 JULY WE ASKED...

Do you want Android on your camera?



YOU ANSWERED...

A Yes, to personalise my camera	3%
B Yes, to increase features with apps	9%
C No, not on a CSC	2%
D No, not at all	86%

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Would you like to be a press photographer?

VOTE ONLINE www.amateurphotographer.co.uk

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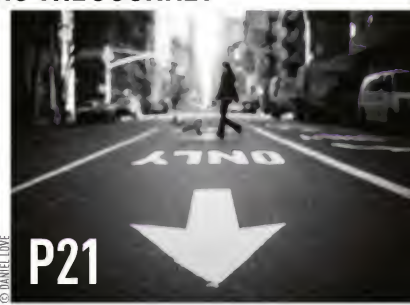
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© DANIEL LOVE

36 ICONS OF PHOTOGRAPHY

Ian Berry's passion for issue-based projects and his unerring eye for an image have made him one of the foremost photojournalists of his generation, writes David Clark

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax** 0203 148 8123 **Email** amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2516 **Email** mark_rankine@ipcmedia.com **AP Subscriptions Telephone:** 0844 848 0848 **Email** ipcsubs@quadrantsubs.com **AP test reports Telephone:** 01707 273 773 www.testreports.co.uk/photography/ap



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EF-S 17-85mm f4-5.6 IS USM Lens £339.00 £22.60 P/m
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EF 200mm f2.0L IS USM Lens £4799.00 £199.95 P/m
EF 200mm f2.8L II USM Lens £609.00 £25.37 P/m
EF 85mm f1.2L II USM Lens £1739.00 £72.45 P/m

EF 50mm f1.2L USM Lens £1259.00 £52.45 P/m
EF 35mm f1.4L USM Lens £1149.00 £47.87 P/m
EF 24mm f1.4L II USM Lens £1339.00 £55.79 P/m
EF 24mm f2.8 IS USM Lens £639.00 £26.62 P/m
EF 20mm f2.8 USM Lens £409.00 £23.85 P/m
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EF-100mm f2.8L Macro IS USM £709.00 £29.54 P/m
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TS-E 24mm f/3.5 L II with Lens Hood .. £1709.00 £71.20 P/m
TS-E 45mm f/2.8 Lens £1139.00 £47.45 P/m
TS-E 90mm f/2.8 Lens £1139.00 £47.45 P/m

Canon Extenders

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£23.95 P/m



Macro Ring Lite MT-24EX £749.00 £31.20 P/m



APNews

News | Analysis | Comment | PhotoDiary 3/8/13



It could be a
non-camera
consumer product

Nikon to counter smartphone threat, page 7



16.1MP model with 20-1200mm lens • 9fps at 'full resolution'

PANASONIC UNVEILS FZ72 BRIDGE CAMERA

PANASONIC has added to its FZ and XS ranges of bridge and compact cameras.

The 16.1-million-pixel Lumix DMC-FZ72, priced £369.99, is described as a super wideangle and superzoom bridge camera with a 20-1200mm (35mm equivalent) lens. The 60x optical zoom is billed as 'the industry's highest'.

Meanwhile, the Lumix DMC-XS3, priced £119.99 and part of the compact XS series, offers a 14.1-million-pixel High Sensitivity MOS sensor in a body 14mm thick.

Both cameras feature Panasonic's Lumix DC Vario lenses.

The FZ72's 20mm ultra-wideangle lens comprises 14 elements in 12 groups, including six aspherical lenses with nine aspherical surfaces and three extra-low dispersion lenses.

Panasonic claims that the 60x zoom ratio can be further extended up to 120x equivalent, while maintaining picture quality, with Panasonic's Intelligent Zoom and Intelligent Resolution technology.

The FZ72 can also be fitted



Due out this month, the Panasonic Lumix DMC-FZ72 carries a 60x optical zoom and is priced around £370

with the DMW-LT55 1.7x Tele Conversion Lens (sold separately), which transforms the 60x optical zoom into a 102x optical zoom.

The firm claims this is so powerful 'it can even capture the cratered surface of the moon clearly'.

Panasonic is keen to stress the speed and sensitivity of the FZ72. It can shoot

9fps at the full resolution of its 16.1-million-pixel High Sensitivity MOS sensor with a mechanical shutter, and 5fps with continuous AF.

The camera features Panasonic's 'Light Speed' AF for quick focusing, and has a start-up time of approximately 0.9secs.

Also designed to help speed and responsiveness is the

Power Optical Image Stabiliser (OIS) with 'active mode', which also featured in the DMC-FZ200. Panasonic promises this will provide 'approx twice the correction angle at the tele-end setting and blurless zoom shots and night shots'.

The XS3, at 14mm thick, is slimmer than the XS1. It employs a 14.1-million pixel High Sensitivity MOS sensor with an advanced 'Venus Engine' image processor for noise reduction.

Its f/2.8 Lumix DC Vario 24mm wideangle lens comprises six elements in five groups, with three aspherical lenses, a total of five aspherical surfaces, and features a 5x optical zoom.

A number of automated features have been included in the XS3's design, such as filter effects that can be applied both during and after shooting.

The XS1's intelligent auto (iA) is also included, and Mega OIS is integrated into the iA mode to suppress hand-shake.

The MOS sensors allow for recording video in 1920x1080-pixel full HD. The FZ72 can record in AVCHD and MP4 formats – the XS3 in just MP4.

On both models, many features such as OIS, active mode and intelligent auto also apply to video capture.

The FZ72 is expected to be available from August, and the XS3 from September.

SNAP SHOTS

● Photographers will have the chance to get to grips with new products from more than 25 major manufacturers in a Carmarthen Cameras show taking place on 7 September. From 10am-5pm at the Ivy Bush Royal Hotel in Carmarthen, products including cameras, lenses, tripods, bags, lights, binoculars, scopes and other accessories will be available to view and demonstrate. Email info@carmarthencameras.co.uk.

● A collection of 15,000 photographs will showcase the historic past of the London Borough of Merton in a lottery-funded project organised by Merton Council. The images, taken throughout the 20th century, include photos from the First World War. The project will be launched with a new website in Spring 2014.

HOYA RELEASES NEW UV AND POLARISING FILTERS

A NEW series of Hoya photographic filters, called Revo, have gone on sale in the UK.

The series, developed by Kenko Tokina Co Ltd, includes a UV filter and a circular polariser – each with Hoya's improved Super Multi-Coating (IS-HMC) formula, which the firm claims will greatly reduce reflections and enable easy cleaning thanks to a 'water and stain-resistant' coating.

The 'low-profile' filter frame makes the filters compatible with a wide range of super and ultra wideangle lenses, according to UK distributor Intro 2020 in a statement.

Made in Japan, the Revo filters are available in sizes from 37mm to 82mm, priced from £35 for the 37mm UV filter.

The series has been developed solely for UK and German markets.

Visit www.intro2020.co.uk.



Do you have a story?

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Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

A week of photographic opportunity

PHOTODIARY

Wednesday 31 July

EXHIBITION Cranium Architecture by Irving Penn, until 13 September, at Hamiltons Gallery, London W1K 2EU. Tel: 0207 499 9493. Visit www.hamiltonsgallery.com. **EXHIBITION** There's no such thing as bad weather – only different types of lighting by John Gravett, last day, at Theatre by the Lake, Cumbria CA12 5DJ. Tel: 01768 774 411. Visit www.theatrebythelake.com.

Thursday 1 August

EXHIBITION Domus by Giorgio Casali, until 22 September at the Estorick Collection of Modern Italian Art, London N1 2AN. Tel: 0207 704 9522. **EXHIBITION** The Smiths – Complete Collection of Original Promo Posters, last day at Barcelona NQ, Manchester M4 1NB. Tel: 0161 839 7117. Visit www.barcelonanq.co.uk.



Friday 2 August

EXHIBITION Prefabs – Palaces for the People by Elisabeth Blanchet, last day, at Photofusion, London SW9 8LA. Tel: 0207 738 5774. Visit www.photofusion.org. **EXHIBITION** Postcards by John Hinde until 20 October at The Photographers' Gallery, London W1F 7LW. Tel: 0207 087 9300. Visit www.thephotographersgallery.org.uk

Saturday 3 August

DON'T MISS Garden Photography Workshop (9.30am–4.30pm) at Barnsdale Gardens, Rutland LE15 8AH. Booking essential. Tel: 01572 813 200. Email courses@barnsdalegardens.co.uk. **EXHIBITION** Short Breaths by Miles Aldridge, until 28 September at Brancolini Grimaldi, London W1S 4JJ. Tel: 0207 493 5721. Visit www.brancolinigrimaldi.com.

Sunday 4 August

EXHIBITION The Press Photographer's Year 2013, until 31 August at the Lyttelton Exhibition Foyer, National Theatre, London SE1 9PX. Tel: 0207 452 3000. Visit www.nationaltheatre.org.uk. **EXHIBITION** RHS Photographer of the Year, until 11 August at RHS Garden Wisley, Surrey GU23 6QB. Tel: 0845 260 9000. Visit www.rhs.org.uk/wisley.

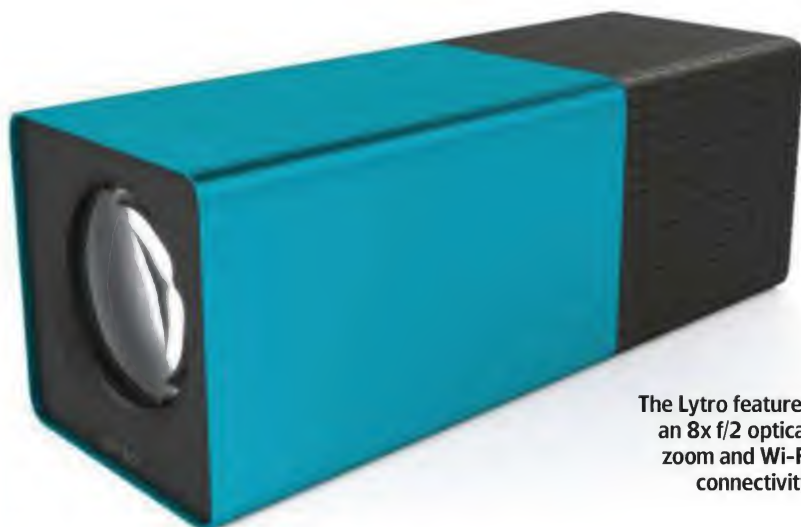
Monday 5 August

EXHIBITION Ever Young by James Barnor, until 31 August at Impressions Gallery, Bradford BD1 1SD. Tel: 01274 737 843. Visit www.impressions-gallery.com. **EXHIBITION** Jesse Alexander: The Golden Age of Motorsport, until 24 August at Chris Beetles Fine Photographs, London W1B 4DE. Tel: 0207 434 4319. Visit www.chrisbeetlesfinephotographs.com.



Tuesday 6 August **LATEST AP ON SALE**

EXHIBITION Alive – In the Face of Death by Rankin, until 15 September at Walker Art Gallery, William Brown Street, Liverpool L3 8EL. Tel: 0151 478 4199. Visit www.liverpoolmuseums.org.uk. **EXHIBITION** CIWEM Environmental Photographer of the Year 2013, until 1 September at Grizedale Forest Visitor Centre, Cumbria. Visit www.forestry.gov.uk/grizedale.



The Lytro features an 8x f/2 optical zoom and Wi-Fi connectivity

8GB and 16GB versions available

UK RELEASE FOR LYTRO LIGHT-FIELD CAMERA

LYTRO'S new consumer light-field camera, designed to allow users to refocus an image post-capture, made its UK debut as we went to press.

The camera's light-field sensor records the colour, intensity and direction of every light ray entering the camera and thus offers users unprecedented ways in which to control their images.

As well as post-capture focusing, the light-field sensor also allows for shifting of perspective in a scene.

Lytro CEO Jason Rosenthal said: 'With light-field technology there is a huge

opportunity for creativity in photography that hasn't been possible in the past.'

The camera features just two buttons, power and shutter, plus a touchscreen that can be used to adjust and refocus images in-camera.

First announced in 2011, at the time the camera was touted by the firm as the 'most significant shift in photography since the digital revolution'.

The Lytro camera will be available in 8GB and 16GB models and a variety of colours.

They are priced at £399 and £469 respectively.

NISSIN Di700 FLASHGUN NOW AVAILABLE IN UK

The Nissin Di700 is available for Nikon and Canon fits, priced £195

KENRO has announced the UK launch of the new Di700 flashgun from Nissin, which features rotating lock-release buttons and auto zoom coverage of 24–200mm.

The flashgun debuted at what was to be the last Focus on Imaging show in March of this year, demonstrating 180° of horizontal rotation and an expanded 7° of downward tilt.

One feature that sets the Di700 apart is its external power socket, said to be unique in flashes of its category.

Kenro says that operating the flash with the new Nissin Power Pack PS 8 (sold separately) will greatly decrease recycle time – the firm claims a minimum of just 0.1secs.

Other features include a colour temperature of 5,600K, wireless connectivity and an AF-assist beam with an effective range of 0.7–6m.

For more information, visit www.kenro.co.uk or call 01793 615 836.



SNAP SHOTS

● A new venue for showcasing the work of upcoming photographers is set to open in the London borough of Richmond. Featuring works by new and emerging photographers, the London Photo Gallery will have its first opening on 17 August, with all photos up for sale. The pop-up will also be opening on 26 October, 23 November and 14 December. The Gallery is located at Vestry House on Paradise Road, Richmond, and will be open on selected dates from 1pm-7pm (except on 26 October, when it will be open until 5pm). For more information, visit www.londonphotogallery.org.

● A photographer calling himself 'Stroma' is in the midst of a 365-day project documenting the city of Brighton & Hove as he sees it. With a second-hand Fujifilm FinePix HS20EXR he is attempting to show the city 'in all its highlights and shadows'. Find 'StromaBrighton' on Flickr and Facebook to see his progress.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

Image quality testament to 'dedication'

ROYAL NAVY PHOTOGRAPHERS HONOURED



MEMBERS of the Royal Navy's photographic branch have once again been recognised at the annual Peregrine Trophy awards.

Leading Airman David Jenkins was crowned Royal Navy Photographer of the Year for 2013 for a portfolio of four photographs that showed a range of life in the Service.

The panel of judges, which included *Daily Telegraph* picture editor Matthew Fearn and Professor Naren Barfield of the Royal College of Art, selected winners in ten professional categories as well as three that were open to amateurs.

Leading Airman Jenkins also won the 'Life Without Limits' award for an image of two aircraftwomen aboard the HMS York, taken just prior to her decommissioning (pictured, above right).

Other winners included Petty Officer Sean Clee, who took the coveted Peregrine Trophy for the best portfolio of six prints of Service-related subjects (see right).

Sergeant Ben Briggs triumphed in the Amateur categories with a two-image

portfolio of survival training. The judges described this year's entries in the Amateur category as 'outstanding'.

Head of the Royal Navy Photographic Branch, Captain Ian Stidston, said: 'The standard of images submitted is testament to the diversity and adaptability of our people and clearly demonstrates dedication to both their art and their Service.'

Visit www.royalnavy.mod.uk to find out more and to see a gallery of the winning images.



The top portfolio of six images of Service-related subjects clinched the Peregrine Trophy for Sean Clee



Photography is a key selling point for phone makers like Nokia, which recently unveiled the Lumia 1020. A camera grip is available as an optional extra

NIKON EYEING UP A SMARTPHONE?

NIKON'S boss is reported to be considering the development of a 'non-camera consumer product', as smartphones increasingly threaten compact camera sales.

In an interview with Bloomberg news agency, Nikon president Makoto Kimura is quoted as saying that developers are working on products due to go on sale within five years.

But he refuses to say whether a mobile phone is in the offing.

'It could be a non-camera consumer product,' said Kimura in the 4 July interview with Bloomberg at Nikon's Tokyo headquarters.

'The number of people taking snapshots is exploding by use of smartphones that sold 750 million or so last year and are still growing.

'We've centralised our ideas around cameras but can change our approach to offer products to that bigger market.'

A Nikon Europe spokesperson told AP: '[Mr Kimura's] point was that Nikon must consider changes happening in the market and keep proposing attractive products.'

Nikon declined to comment on any future products in the pipeline.

OLYMPUS WHISTLEBLOWER SIGNS FILM DEAL

THE OLYMPUS scandal is to be made into a movie after a deal signed with The Ink Factory, the film production company that dramatises John le Carré spy novels.

The movie, to be called *Exposure*, has won support from Film4 and will be a 'first-person' account of the battle to uncover a £1.1 billion financial scandal, exposed by former Olympus president-turned-whistleblower Michael Woodford in October 2011.

Woodford said: 'While I received many

approaches, I've always wanted to make this film with The Ink Factory, as it was [producer and co-founder] Simon Cornwell who wrote to me as the drama of the Olympus scandal was unfolding, and encouraged me throughout those frightening and disturbing months of 2011 and 2012.'

Cornwell said: 'We see this as a rich, character-driven drama about a man called to take extraordinary action.'

'There are all the elements of a thriller, the constant shadow of the Yakuza and the

very real sense of physical threat.

'It is also a tale full of contemporary resonance and moral depth.

'We are very excited to be working with Michael Woodford in bringing his unbelievable experiences to the screen.'

There is, as yet, no word on who will play Woodford in the movie, when shooting will start, or a release date.

Woodford's book is also called *Exposure*.

Financial details of the deal have not been disclosed.

AP
THIS
WEEK
IN...

1955

Sweltering summer temperatures seem to have been playing on the minds of AP staffers in 1955, because the 3 August issue is all about holidays. 'Most keen photographers – those who are enthusiastic enough to be members of a club, at any rate – are inclined to take their holiday photography far too seriously,' writes TE Gray. 'While I do not belong to that vociferous band who decry all that is traditional in photographic art as "outmoded, stale pictorialism", I do think a more lively, positive approach to picture-taking can be very rewarding and can add to one's enjoyment of the hobby.'



SNAP SHOTS

● Impossible Project founder Florian 'Doc' Kaps has announced his retirement from the film-production firm, which hit headlines in 2008 when it bought the world's last factory making Polaroid instant film. After five 'exhausting' years, Kaps has resolved to step back and spend more time with his family while allowing the firm to continue its developments in analogue instant photography.

● 'Harry Potter' star Katie Leung has revealed that she is a keen photographer with a degree in the subject under her belt. In an interview with *Metro*, the Scottish actress said she loves Cartier-Bresson and Irving Penn and owns a Contax G2 – 'the poor man's version of a Leica', as she described it. 'I stick to a fixed lens,' the actress said, 'I love old-school photography.'

'PEOPLE WATCHING' WINNERS ANNOUNCED

THE SOCIETY of International Travel and Tourism Photographers have announced an image taken at the Louvre in Paris as the winner of its annual photographic competition.

Unni Brekke's image (pictured), titled 'At the Gallery', was chosen over more than 300 other entries.

The theme this year was 'People Watching.' The Society said it was looking for images that 'define the moments that our lenses capture every day...

from moments of joy to scenes of happiness, sadness and destitution.'

Unni, from Loftefjord in Norway, has earned himself 12 months' membership to the Society. Runners-up Debashis Mukerjee from India and Alexandros Dalkos from Greece have both won six months' membership. Eleven entries were highly commended.

To see the winning entries, visit www.sittp.com/people-watching/index.htm.



VISUAL ARTISTS TO SHARE £4 MILLION OF ROYALTIES

IF YOU are a photographer or visual artist whose work has been published in the past year, you could claim a share of a £4 million royalty pot.

DACS (Design and Artists Copyright Society), a not-for-profit artists' rights organisation, is once again preparing to launch Payback, its annual service that allows artists to claim royalties for use of published works.

If you are a photographer with copyright-protected

artworks that have been published in a book or magazine or included in a television broadcast, you can apply for a share in Payback.

Payback royalties are obtained through collective licensing schemes, which cover things like photocopying of books by Government departments and businesses, or repeats of TV programmes.

Payback runs from 1 August until 31 October. Visit www.dacs.org.uk/for-artists/payback.

CLUBNEWS

Club news from around the country

BARRY CAMERA CLUB

Two members of the club have successfully gained the Licentiatehip of the Royal Photographic Society Award. Jamie Archdale-Smith won for pictures from his trips to Italian cities, while Frank Cleland's images were a mixture of Hong Kong, Australia and his home in Wales. Visit www.barrycameraclub.org.uk.

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PHOTOS INSPIRE ARTIST HUNT

A PHOTOGRAPHER'S exhibition of images of street art has elicited a call for the artists behind the pieces to step forward and be recognised.

Valerie C Burton's show, 'Street Fare', which will debut at Ottawa's Guild 420 later in August, features a number of images of street art taken in various places, from Canada to Portugal, the Azores Islands and England.

The curator of Guild 420, Brenda Warner, is urging anyone who thinks they might be responsible for the artwork Burton photographed to get in touch.

Visit www.guild420.com.

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APReview

The latest photography books, exhibitions and websites. By Jon Stapley



BOOK



© CHUCK CLOSE/WHITNEY MUSEUM OF AMERICAN ART

The Polaroid Years: Instant Photography and Experimentation

By James Mundy, Mary-Kay Lombino, Peter Buse and Emily Kloppenburg. Prestel, £35, hardback, 224 pages, ISBN 978-3-7913-5264-0

'INSTANT photography' doesn't mean what it used to. The days of Polaroid may now be over, but it's worth remembering when the instant square prints were an opportunity for creatives and artists to do something different. This formidable collection of artworks using Polaroids features images from Ansel Adams, André Kertész, Andy Warhol and David Hockney, to name just a few. As you might imagine, the styles are eclectic, and it's safe to say that anyone who leafs through the pages will find several images not quite to their taste, but there is enough stimulating artwork to be found that it shouldn't matter. This is a challenging book but recommended.



© ANDRÉ KERTÉSZ/THE FRANCIS LEHMAN LOEB CENTER, MASSACHUSETTS COLLEGE



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EXHIBITION

Mass Observation: This is Your Photo

2 August-29 September. Photographer's Gallery, 16-18 Ramillies Street, London W1F 7LW. Tel: 0207 087 9300. Website: www.thephotographersgallery.org.uk. Open Mon-Wed, Fri, Sat 10am-6pm, Thu 10am-8pm, Sun 11.30am-6pm. Admission free

THE PHOTOGRAPHER'S Gallery can always be relied upon for stimulating exhibitions, and with free admission there's no excuse for London-based photographers not to be making it a regular haunt. This latest exhibition comprises a huge amount of material from the archives of Mass Observation, which was founded in 1937. The first part of the exhibition takes imagery

from the war and immediate post-war eras, and there's a great deal of fascinating material providing insight into what life was like for photographers in years past, such as leaflets outlining what photographs people were permitted to take during war-time. Moving further on, the exhibition also presents snapshots from 1981 onwards that focus on domestic life.

CONDENSED READING

A round-up of the latest photography books on the market



BOOK

Lee Miller: In Fashion

By Becky E Conekin

Thames & Hudson, £19.95, hardback, 224 pages, ISBN 978-0-500-51691-1

SURREALIST, muse of Man Ray, courageous war photographer – Lee Miller was all this and more, but many people don't know that she was also prolific in the world of fashion photography. It is a shame that, like so many of Miller's talents, her fashion work persistently eluded mainstream public attention until after her death, but Becky E Conekin's book makes for a stirring elegiac tribute. More than a simple collection of images, the amount of research that has gone into this book is highly commendable, and the illustrative images are very well chosen. Conekin draws on a wealth of material to create a flattering portrait of her subject, and the result is simply an excellent read.



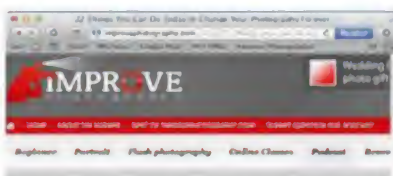
● **WHY IT DOES NOT HAVE TO BE IN FOCUS: MODERN PHOTOGRAPHY EXPLAINED** by Jackie Higgins, £9.99 This should go without saying, but for some people it does bear repeating – photography is an art form as well as a technical exercise. Jackie Higgins selects 100 key images from modern photography to explain how an apparent lack of technique does not betray a lack of artistry, and how photographs can still be great despite falling short of technical rules. It's a great book – inventive, and persuasively argued.



● **CREATIVE PHOTOGRAPHY LAB: 52 FUN EXERCISES FOR DEVELOPING SELF-EXPRESSION WITH YOUR CAMERA** by Steve Sonheim and Carla Sonheim, £16.99 A few little creative exercises are always welcome, and this book delivers 52. Some are simple, some more specialist, especially the 'mixed media' projects. It is all rather relentlessly cheerful and sometimes a little saccharine (Tip #29: 'Put a fairy on it') but you can't fault the authors for their sincerity and enthusiasm.



● **PASSAGE TO WONDERLAND** by Michael A Amundson, £29.50 In 1903, Joseph Stimson travelled on a new road from Cody in Wyoming to Yellowstone National Park, documenting his route. Michael Amundson retraced Stimson's steps 105 years later and duplicated his photographs. The new and old are placed side by side, and it's fascinating to see not only how things change but also how they have stayed the same. It gives you hope, in a way, that we are capable of conservation and preservation if we put our minds to it.



www.improvephotography.com

JIM HARMER'S site has been going since November 2011, and it has grown very impressively, with more than 15,000 daily visits. There is loads of content to get to grips with here, including beginners' guides, portrait tips, podcasts and gear recommendations, and Harmer is clearly a hard-working and passionate man who puts everything into his site. One of the site's most popular articles, '22 Things You Can Do To Change Your Photography Forever' has deservedly been read more than one million times, and even if you don't like the rest of the site this one is worth a look. There's no real reason why you wouldn't, though, as it's bursting with information and well written to boot.



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CONFIDENCE BOOST

May I thank you for the safe receipt of my Editor's Choice prize of a Vanguard GH-100 pistol-grip tripod head, following my images of Abu Dhabi appearing in *Reader Spotlight* in AP 13 July.

My immediate reaction upon seeing my images on the printed page was one that I'm sure both amateur and professional photographers experience on a regular basis in similar circumstances. It was not, I would assure you, 'What have I won?!', but one of exhilaration with the recognition by, and empathy with, the viewer of my shots, such that they felt inclined to share them with others. As an amateur this is all I need to spur me on.

This recognition has done more for my confidence and enthusiasm for my photography than almost anything I have previously experienced. While I love the prize (and you won't be getting it back!), your appreciation of my work has had a much greater effect upon my spirits, such that I am now working on future submissions already! **Glyn Hopping, via email**



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*IN A CHOICE OF COMPACT LASH OR SD NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

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'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

PUT THE DRILL DOWN

As Paul Nott states (*Letters*, AP 20 July) there is no need for a Black & Decker to solve the problem of the lack of a viewfinder on the excellent Panasonic Lumix DMC-LX5. However, at nearly £200, the cost of a DMW-LVF1 viewfinder may be prohibitive, but there is another, less costly solution.

When I bought my LX5, I acquired an attachable viewfinder from a website in the States (www.clearviewer.com). It attaches via the tripod mount, weighs just 24g and adds about 8mm to the depth of the camera when not in use. It's also possible to bring the camera close to the eye rather than hold it at arms' length. The only equipment needed is a 5p piece to screw the viewfinder into place. My only connection to the company is as a customer.

David Cantor, Surrey

It's quite basic, but it looks like it works. Thanks for that, David – Damien Demolder, Editor

HORSES FOR COURSES

It was a great idea to test 12 50mm lenses in AP 20 July. The article threw up some interesting results, not least of which were for the Zeiss Planar T* 50mm f/1.4. Resolving little better than a beer bottle at f/1.4 and not much improved 2 stops down. Vignetting and distortion are comparatively poor also. But yippee! At f/11 it is the sharpest on test, in the centre.

So a 50mm f/11 lens with dark corners and bendy straight lines gets four stars; would a pinhole get five stars? Come on, you have to make the grading system meaningful and use all grades from zero to five and relate each tested item to the actual results, otherwise the whole exercise is pointless. **jander01, from the AP forum**

DSLR PHONES, ANYONE?

Regarding Nokia's new smartphone (*News*, AP 27 July), I don't want a phone that includes a 'ropy' camera. The phone bit of the device is tiny. A decent camera already has a decent battery, display, microphone and a speaker of sorts; it even has GPS. Why can't I have a DSLR with a phone module?

I would want to use the camera without turning on the GPS tracking link to GCHQ; I'm not doing anything naughty but wouldn't want Big Brother tracking my every move for transmission to every Google-type company that happened to gain access to privileged information.

Learning, from the AP forum

What The Duck



<http://www.whattheduck.net/>

The point is that not everyone buys for the same reason. Poor resolution wide open wouldn't suit me, because I like to shoot that way most of the time. For landscapes, though, I will stop down, and at f/11 there isn't a better lens in the test.

These tests are supposed to demonstrate the characteristics of the lens, and to a significant extent buyers need to match those characteristics to the way they shoot and what they shoot. The scores also take into account build

and handling, and again that lens does extremely well – it is lovely to use and will be for many, many years to come.

Resolution wide open is only one quality of any lens – and it is not the most desirable quality for every photographer. If it is for you, we also point out the lenses that will suit you better – **Damien Demolder, Editor**

A RUGGED DESIGN

I found the article describing the construction of a pinhole camera (AP 27 July) quite fascinating since it shows how simple it is to build such a basic instrument. I was, however, worried by three points of detail. Firstly, the longevity of the device, cardboard not being noted for this attribute; it is better known as a recyclable material. However, credit to the designer, this is a noble form of recycling although I suspect that light trapping after a little use may become a problem.

Secondly, unless you have tried this form of photography, you will soon find out that exposures are seconds, not milliseconds, and camera shake is a problem, but I can find no tripod bush in this design.

Finally, in principle the technique of making the pinhole is valid, but the result should always be examined under a very high-power loupe. Unfortunately, x10 is of no use, since it is all too easy to finish up with a ragged-edged pinhole that will reduce the definition to an unacceptable degree.

I have located a set of plans for a wooden design complete with tripod bush and a decent shutter control at www.diyphotographics.com/snap.co.uk. Look under PDF files>Panpin instructions and you will find a rugged design built from wood and

metal whose life should be indefinite.

Alas, it does not have the green credentials of using cardboard.

Mike Rignall, Gloucestershire

EXCELLENT PERFORMERS

While I welcomed your new lens-testing feature (AP 20 July), there was a glaring omission. Not one lens was included from the famous Leica stable, which currently lists no less than five different 50mm lenses for full-frame, 35mm-format film and digital cameras. Admittedly they are expensive, but should cost be a factor when measuring available optical performance and when setting out to find the best performers?

Famous photographers such as Cartier Bresson relied almost exclusively on a modest 50mm Leica lens in his early days, capturing memorable street scenes and candid pictures of people. War photographers welcomed Leica lens construction and superb performance.

Since the 1950s, Leica has produced updated versions of its 50mm f/2 Summicron and 50mm f/1.4 Summilux lenses, which are first choice for many serious photographers to this day. At entry level, the superb 50mm f/2.5 Summarit lens is the bargain of the group and certainly comparable in price to the most expensive lenses that were featured in your report. I guess your tester might have been surprised had he included the Summarit or Summicron lenses in his tests.

David Askham, via email

We have tested many Leica 50mm lenses in the past, David, but on this occasion we stuck to DSLR models – Damien Demolder, Editor

I DO IT MY WAY

I was quite looking forward to reading the article on creating a wideangle photo with a shallow depth of field (AP 20 July), as this 'impossible image' is something I enjoy creating. However, when I read the article my jaw dropped – 150 shots to produce and a subject willing to stay static! My first question was why? Yes, the finished result looked good, but I certainly use a far simpler way to create what I believe is a comparable image, and as the Brenizer Method is also a trick I don't feel I'm cheating!

Basically, I duplicate the layer, add a blurring effect (at the maximum level I would want), then create a layer mask where everything is hidden. I then paint in the blur at varying strengths to create the false depth of field. This method is very controllable and freely editable. I have attached two versions of the same photo and I think this method works pretty well.

Keith Marriott, Cheshire



An example from Keith's alternative method to the Brenizer Technique

Both are cheating to an extent, but the problem with the blur-layer method is that it doesn't respect fully the depth of the scene. Although on the surface it is simpler, to perform convincingly in complex views it can be more time-consuming! And for the Brenizer Method, the subject doesn't need to be still for long – Damien Demolder, Editor

BACK CHAT

AP reader Steve Smith ponders the topic of image manipulation in the World Press Photo competition

MY FIRST thought on reading that World Press Photo had received complaints about the authenticity of an image (News, AP 1 June) – Paul Hansen's Press Photo of the Year 2012 – was to groan, 'Not again!'

Ultimately, the image in question – depicting Palestinians in the aftermath of a rocket attack on Gaza – was found by independent analysts Dr Hany Farid and Kevin Connor to contain nothing more sinister than global and local colour and tone retouching. But by then, the damage had been done! Another photographer has had his honesty questioned for all to see. And even though he's been vindicated, he'll hardly be cock-a-hoop about being singled out in such a manner.

We've been here before with the tetchy subject of just how much image manipulation is seen to be 'acceptable'. In 2010, for the first time, entrants in the World Press Photo could be required to produce their image's original raw file in cases where doubt had been cast as to both the photo's authenticity and the photographer's integrity. The winning image that year – which was subsequently disqualified – was Stepan Rudik's 'Streetfighter. Kiev. Ukraine'. When Rudik was found to have cloned out a foot that was visible below the streetfighter's bandaged hand, all hell broke loose.

Many photographers – myself included – saw Rudik's action as nothing more than cloning out a slight distraction. Not so World Press Photo. Hence, a powerful image was discarded and Rudik's name was mud – if internet forums were anything to go by! Such a fuss was unheard of in the days of film – particularly with regard to b&w images. Entries, whatever the competition, were rarely submitted without some – occasionally very heavy – darkroom manipulation. Even press photos were rarely printed 'straight'. How many great photos would the world have been denied had such strict competition rules applied then?

Going back to Paul Hansen's (thankfully still triumphant) image, there can be few things more likely to anger any photographer than the word 'forgery' being associated with their work. Analysts Farid and Connor rightly condemned Neil Krawetz, the image analyst who'd implied that Hansen's entry was a composite. Their studied examination of the original file proved Krawetz wrong and Hansen innocent.

For all the wrong reasons, World Press Photo is now no stranger to controversy! But what a pity it's the authenticity of the images it receives rather than their subject matter that provokes the controversy.

Only retouching that conforms to accepted standards in the industry is allowed by World Press Photo. Might it not be a good idea for it to work on the basis that a great press photo has always been one that effectively depicts the wonderful and, sadly all too grim, world we live in? So why not simply ban all retouching and let the image speak for itself!

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PHOTO INSIGHT

Andrew Sanderson talks us through this dramatic window scene taken at night and explains how it came about



ANDREW SANDERSON

A renowned photographer, tutor, author and Ilford Master Printer, Andrew Sanderson offers practical tips on working with film and traditional darkroom techniques

THIS image is the view out of a window at night. It was taken in 1995 in the back room of a property I was refurbishing at the time. The place had been an antique shop and was to become an art gallery, and I was working every evening to decorate it and varnish the floorboards.

The gallery was called Sanderson, George and Peach, in Holmfirth, West Yorkshire, where I still live. I ran this gallery alongside my friend and artist, Debbie George, for ten years, before we decided to concentrate on exhibiting and publishing our own work instead. You can still see a little of what we were about via our blog site at sandersongeorgegallery.blogspot.com.

I had been thinking about creating this photograph for some time before I actually picked up my camera. Every evening, when I packed up for the night to drive home, I would put out the lights and see the projected shapes of a tree branch on this window. The security light from a local property across the way was causing the shadow, and for about four nights I saw this shadow and thought it would make a good picture.

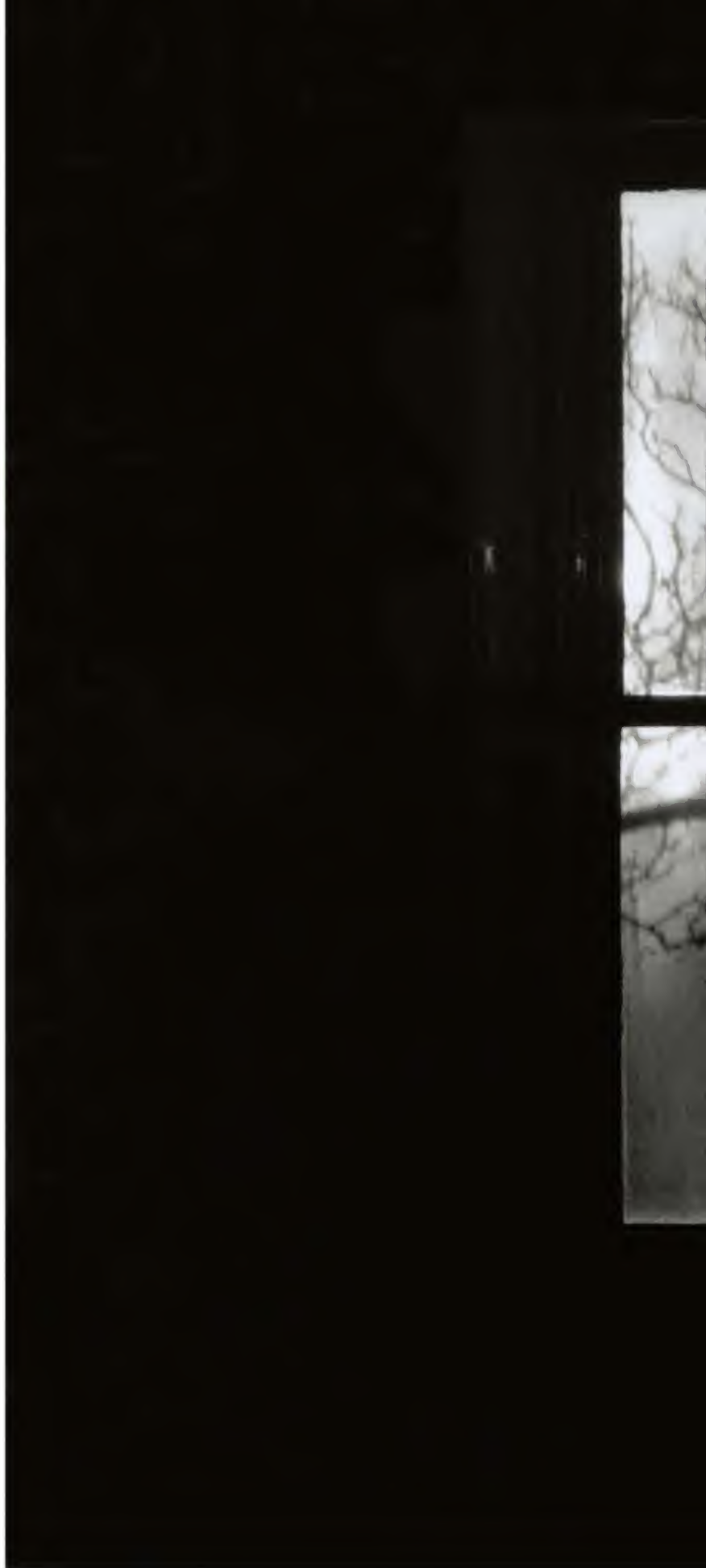
Each time I went over to work on the art gallery, though, I forgot to take my camera, until almost a week had passed since I first saw this composition. When I eventually took over my Yashica Mat 124G twin-lens camera and a tripod, I knew exactly how I was going to frame it and how I saw the final print – I wanted the room to be completely black, with no detail, as I thought this would detract from the subject.

As I had spent so long thinking about the scene before I eventually picked up the camera, I had time to work through all the possibilities and make sure I was making the right choices to create the

atmosphere that I wanted within the images.

I had previsualised the photograph as an area of solid black with a lit window floating in the space. Where to position the window was important, too. I didn't want it bang in the centre, so I placed it slightly to the

right. I think this kind of consideration is very important in photography. It may seem a minor point, but it can make or break a picture. Imagine this same scene with the window centralised, or higher or lower: does it still hold the same weight or have the



If you would like to read more about paper negatives, Andrew's book *Paper Negative Photography* is available from www.blurb.com, price £15



‘Imagine this same scene with the window centralised, or higher or lower: does it still hold the same weight or have the same impact?’

the look of this image, as it reminds me of German expressionist films (although at the time I didn’t set out to create this kind of look). In those films, shadows were often used for dramatic effect, and as I had this lovely shadow here, reaching out across the window with partially visible buildings and lights behind, how could I resist taking this shot?

I also love how the old windows seem as though they haven’t been cleaned for decades, giving an etched look to the glass. If the windows had been new, or if I had spent a night cleaning them before taking the photograph, the projected shadow wouldn’t have shown up. This is just one reason to be pleased about having murky windows, and one reason not to clean your own!

As I said earlier, the camera I chose to create this image with was a Yashica Mat 124G. Made from 1970–1986, it was the last TLR produced by Yashica. You can still pick these cameras up on eBay today for around £100, although auctions do start off lower. Shooting with film can help slow down the photographic process and make you think about your compositions in detail before you press the shutter release. Whatever film camera you use, I recommend you try it at least once to see how shooting with a limited number of exposures changes your photography. **AP**

Andrew Sanderson was talking to Debbi Allen

same impact? The smallest of decisions can affect your photos massively, so it’s always worth taking your time to really think every element through before you hit the shutter button. In the digital age, this is why people advocate taking lots of photographs of the

same subject from different angles and viewpoints. However, when you’re shooting on film, as I was here, this is a luxury you can’t afford, so planning is essential.

I’m pleased with all the decisions that came together to create this picture. I love

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– The many shades of Gray. BPI (British Photographic Industry) News July/August 2013

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Photographed by Tony Hurst

The Nikon S4 was introduced in March 1959. It was essentially a stripped-down version of the S3. Nikon discarded the self-timer and installed a manually resetting frame counter similar to the S2, removed the 35mm frame line from the finder leaving only those for the 50mm and 105mm lenses, and left off the motor drive coupling lug under the take-up spool. The S3 was supplied with a cloth shutter instead of titanium. The shutter speeds are from 1 to 1/1000th sec., B and T. Weight: 520g. When Nikon announced the S4 they ran into a real problem: Joseph Ehrenreich the owner and CEO of Ehrenreich Photo-Optical Industries would not import the S4 into the United States and Canada. He reasoned that he already had the hot selling Nikon SP and the second level S3 as a lower priced alternative to the SP. He was awaiting the forthcoming shipment of the Nikon F and he felt that the S4 would deprive them of sales of the S3.

Despite this set-back, Nikon decided to go ahead with production and sold them to the home market. The total number of S4s produced was 5,898, ranking it as the lowest production Nikon rangefinder since the Nikon M! It is important to bear in mind that with the exception of those few features that were removed, the Nikon S4 is of exactly the same quality as the SP/S3 models. This fine example comes complete with original instruction manual, maker's box and shipping carton. RARE (see inset photo) MINT- £7,000.



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REMOVE MOIRÉ PATTERNS



MARTIN EVENING

Martin Evening is a London-based advertising photographer and noted expert in both photography and digital imaging. As a successful photographer, Martin is well known in London for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame.

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company producing automated production and creative plug-ins for Photoshop.

His recent books include *The Adobe Photoshop Lightroom 4 Book*, *Adobe Photoshop CS6 for Photographers*, as well as the *Adobe Photoshop for Photographers: The Ultimate Workshop* series, which he co-wrote with Jeff Schewe.



Martin Evening's

Retoucher's Guide

Martin Evening explains how to remove moiré effects from an image using a localised adjustment method

MOIRÉ is the term used to describe image artefacts that are caused by light interference. This can be due to the way light reflected from a fine-pattern subject causes interference patterns to appear in the final capture. If the frequency of the subject pattern and the frequency of the photosites on the sensor clash, this can result in an amplified moiré pattern.

Most camera sensors feature a low-pass, anti-aliasing filter that covers the sensor and introduces a very slight amount of softening of image detail to mitigate some of the effects of moiré. Most of the time, low-pass filters do a good job of preventing moiré, although occasionally, such as in the example shown here, it will not always be able to prevent moiré effects from being

seen in the final image.

Some of you will be aware that the Nikon D800E is a variant of the D800 camera but with the low-pass filter covering the sensor removed. This results in sharper captures, but at the expense of becoming more prone to problems with moiré. As you can see in the following steps,

where this does become noticeable, it is now possible to fix it using a localised adjustment method in Camera Raw or Lightroom. The only downside of this technique is that localised moiré reduction is processor-intensive, and can cause subsequent raw processing to slow down, which is why it's best to carry it out at the end.





1 This shows the uncropped version of the photograph I took of the Chicago skyline photographed from Northerly Island. I shot this picture in raw mode and it is shown here using the default Develop settings.



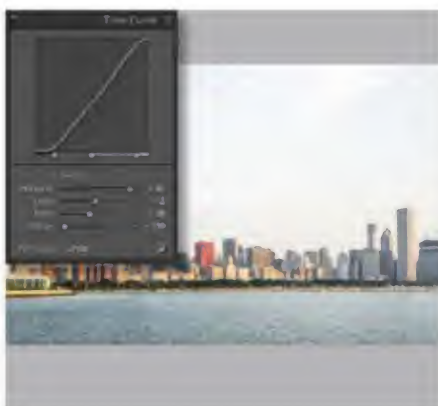
2 I wanted the focus to be on the shoreline and the buildings, so I selected the Crop Overlay tool in the Develop module, and clicked and dragged to define the area I wanted to crop.



3 In the Basic panel, I adjusted the sliders to optimise the tones in the photo. I knew with this particular image that I was likely to need to use the Tone Curve and extensive localised adjustments to achieve the desired look, so this was more about establishing a good base image that could be manipulated further.



4 The next thing I did was to boost the Clarity. Most images will benefit from a small Clarity boost. With a photograph like this, a shot of buildings that are some way off in the distance, adding positive Clarity helped to improve the localised contrast and make everything appear less hazy.



5 I then went to the Tone Curve panel and adjusted the Region sliders to add more tone contrast where it was needed. In this instance, I added a kick to the Shadows to increase the shadow contrast and also added another kick to the Highlights to increase the sky contrast.



6 The last adjustment was not enough to bring out the cloud detail, so I went to the HSL/Color/B&W panel. In HSL mode, I selected the Target Adjustment tool and dragged downwards in the sky area to darken the sky more. This began to reveal more cloud detail.



7 I still needed to do more here, so I selected the Graduated Filter tool and added a linear gradient adjustment. As you can see, I used a negative Exposure setting as well as a negative Shadows adjustment to achieve an even darker sky.



8 There was one last problem to resolve and that was the moiré pattern artefacts that showed up on the building in the middle. As you can see, the pattern interference resulted in the bands of moiré.



9 If you are using Lightroom 4 or later, it is now possible to get rid of such moiré effects using the Localised Adjustment Brush. You will note in the settings panel shown here I needed to set the Moiré slider to +100 (this is the setting you need to use when you want to remove moiré). Brushing over the building got rid of all traces of moiré artefacts.

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Enjoying the journey

Street photographer **Daniel Love** explains how he found time in his busy day to create his epic and personal portrait of New York City. He talks to **Jade Lord**

Reflection on Broadway and 23rd Street. Reflections are an irresistible draw for Daniel

WHILE many aspiring documentary photographers yearn to emulate the professionals and immerse themselves in a long-term photographic project of some kind, most of us would struggle to find the time to undertake such a task. However, amateur photographer Daniel Love has proved with his project 200 Hours that you can find time – and inspiration – in the unlikelyst of scenarios.

A resident of New York City since July 2009 after emigrating from Britain, like anyone with a passion for photography Daniel had first documented NYC's

glamorous and well-trodden sites. However, he soon grew tired of the same old images and wanted to direct his lens elsewhere and focus his photographic efforts into something more significant.

'I've always had a strong interest in photography – my dad had a Canon A-1 that I used from an early age – and I invested in a decent camera when I moved to New York,' explains Daniel. 'As much as I was enjoying taking lots of pretty pictures of the city with my Canon EOS 5D Mark II, I felt I wanted to try my hand at a project that had a bit more meaning.'

Projects take time, however, and having moved to New York to teach English at a middle school, time was not something he had in abundance. It was the realisation that he was spending 90 minutes a day travelling to and from work that generated the idea to take pictures on his commute. Thus, the project 200 Hours – the total number of hours he would spend commuting from November to the end of the school year – was born.

'The idea of shooting on your commute is a really convenient thing to do,' says Daniel. 'It can seem like a daunting task to have to set aside all this time for a photography project, so the fact that I was able to incorporate a project into my daily life made it much easier to maintain the motivation to do it. I was making use of a time that I would have previously wished was over or would rather

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forget – it was a nice way of making that time valuable.'

SHOOTING ON THE MOVE

At the start of the project, Daniel's aim was simply to photograph what he found on his way to work – he had no specific vision in mind for what the themes or compositional similarities might be. He did, however, create a few rules to follow: he would post one picture a day to the photo-sharing site Flickr (amounting to 115 in total); he would allow some deviation on his route to and from work; and he would not photograph the same location more than twice. Invariably, his commute ended up

becoming longer, thanks to the time spent documenting his surroundings.

'My fastest route to school would be to take the N train from Astoria to 59 and Lex, the 6 train to 23rd Street and walk east on 23rd Street,' explains Daniel. 'But I allowed myself to walk around the grid on the Manhattan end and walked anywhere from 19th Street up to 25th Street. If I was leaving work and I had to go to the gym or go shopping, I allowed myself to include that in my commute. There wasn't a strict rule that I had to walk exactly as I would always walk on my commute and take a photo along the way – it was more a case of documenting the area I ended up walking through.'

Top: 50th Street between Park and Madison

Above left: Not a particularly nice day to be hanging off the back of a garbage truck. Taken at 23rd Street and Park

Above right: Security booths are a recurring theme in Daniel's project

Daniel used a range of lenses across the project, from 35mm to 300mm, but didn't actually leave the house carrying his full kit. Instead, he picked one lens to work with every day.

'I wanted some variety across my work, so I didn't want to restrict myself to using just one lens,' reveals Daniel. 'I had certain days where I'd think, "I'm going to shoot with the 85mm today." In the end, I found I used the 85mm a lot, as it's the perfect lens to shoot from one side of the street to the other and it achieves a pleasing composition.'

Indeed, composition became increasingly important to Daniel's work. As the project developed, he found that what he chose to



compose within the frame of his camera became dominated by geometry, symmetry and shape.

'I got obsessed with very strict geometry and shooting things absolutely dead on,' he reveals. 'I was very much drawn to patterns, silhouettes and reflections, and they just became the running themes in the end.'

BLACK & WHITE STREETS

From the start, Daniel made the decision to shoot entirely in black & white, which has worked well to enhance and complement the strong sense of shape and form that developed within the series. However, black & white made sense from a practical point of view, too, as it was a way of dealing with the changing light that a project shot across several seasons would present.

'Given that the seasons would be changing, I was concerned that the images would look dramatically different, that they wouldn't feel like a cohesive body of work,' Daniel explains. 'Choosing to shoot in black & white was a way to unify the whole project. I also knew I wasn't going to have very much control over what light I was going to shoot in, so I felt that black & white would be more forgiving in harsh light, because you can play with the lines and forms of your subject in a way that has much more drama than shooting in colour allows.'

Not being tied to light conditions opened up the opportunity to shoot extensively at night – something that Daniel took full advantage of, as consequences forced his commute home ever later.

'In the beginning, I shot in the morning around 7.30–8am, as I was fresh enough to get up early,' says Daniel. 'As the project wore on, though, I ended up taking photographs after school anywhere between 4.30pm and as late as 10.30pm, because towards the end of the school year I'd end up leaving later. While it wasn't a specific preference that they were shot at night, it's

Above: Looking north on Lexington at 24th Street

Below: The view north on Lex from 28th Street and Daniel's favourite shot from his 200 Hours project

just what ended up happening, actually in the end I was worried about the summer coming, as my night shots would be limited. Thankfully, we actually had a really miserable spring with rubbish weather, so I shouldn't have worried.'

Daniel's approach to getting a shot a day on his commute ranged from shooting just one image and knowing instantly that he'd got what he wanted, to shooting 40 or 50 frames in several different locations until he was happy. He'd then tweak his chosen image at night, spending no more than five minutes editing the file using presets in Camera Raw.

'Sometimes I'd get a shot almost immediately, but in some cases I'd stand around for four to five minutes and wait,' says Daniel. 'If it took longer than that, I felt like I was barking up the wrong tree and I'd move on to something else.'

What Daniel was often waiting for was for someone to step into the frame he'd composed. This added element was his way of balancing the composition and simply adding human interest – a nod also to his admiration for contemporary portrait photographers Dan Winters and Joe McNally, as well as the great street photographer Henri Cartier-Bresson. It was also a somewhat practical decision to include the human figure:



DANIEL'S FAVOURITE SHOT

'I REALLY like this telephoto avenue vista shot, as you get a sense of how long the avenue is: avenues are such a striking part of New York's grid system and shooting with a telephoto lens really accentuates it,' says Daniel. 'What I also like about this image and shooting with a 135mm lens is that people very rarely shoot telephoto in "street"

photography. We're so used to seeing urban scenes at 35mm or 50mm. I felt a telephoto provided a perspective on the city that you don't usually see. It was only with that lens that I felt you could truly sense the density of the city as a result of the compression from the lens. I really love the symmetry of this shot as well.'



'It's pretty hard to find a totally abandoned street during rush hour in Manhattan.'

What the obsession with geometry and shape and the sparse populations of the images created, however, was nearly that: not an abandoned city, but certainly one that is quieter than many would think possible. Yet the decision to include the public in his shots meant that on a few occasions he encountered some hostility and queries over what it was he was doing.

'I think in New York post-9/11, people have big security issues, so there were a handful of times I was photographing in places and I'd get approached by a security

'Daniel has proved that anyone, no matter how busy, can find time to undertake a project'

guard saying that I wasn't allowed to take pictures there,' says Daniel. 'At other times people would ask and be interested, and then I'd ask if I could take their portrait, but quite a lot of people said no.'

GROWING POPULARITY

As the project grew and gained momentum on Flickr, attracting a worldwide audience and even attention from the press, you'd

think the pressure of finding a photo a day worthy of his audience would add to the pressure. However, Daniel says the only real pressure he felt was to meet his own expectations for the project, even when his audience was substantial.

'There were a few days when I really felt the pressure to do it, as having got to a certain point with it, I wanted it to be good,' he explains. 'Ultimately, on those days what ended up happening was that I'd take a lot more photos because I was worried about getting one I was happy with. However, there was a concern about not making too much of a meal of it at the same time.'

With the increasing pressure heaped upon



himself to do justice to the project, Daniel says he was only too happy to welcome the end of 200 Hours. His overwhelming emotion, he says, was relief. That's not to say he is not proud of what he achieved – far from it. This being the first time he has completed a body of work in such a way, he plans to create a book of the 115 photos for his own personal pleasure, and has thought about exhibiting some of the photos in places along his commute.

Nor has it put him off trying another long-term project in the future. 'I've got other ideas for things that I'd like to do – I'd like to shoot formal portraits of local business owners in the neighbourhood I live in, and I've thought about maybe shooting along my commute next year, possibly in colour,' he says. 'I have to be careful not to spread myself too thinly, though, otherwise I won't do any of them very well. 200 Hours was great and I was happy when it finished, but maybe I'll do something else now.'

Whatever else Daniel tries his hand at, he has proved with this series that anyone, no matter how busy, can find the time in their day to undertake a large-scale project and reap the rewards that accomplishing it can bring. **AP**

To see more of **Daniel Love's** images, visit his website at daniellove.500px.com. To see his 200 Hours project on Flickr, visit www.flickr.com/photos/danielmlove

Top left: A man by Gramercy Park bracing himself against the afternoon snow

Far left: 'There was very little vignetting applied here', says Daniel. 'The darkness on the right is someone stepping into the shot'

Left: Christmas decorations at Rolf's on 3rd. Daniel discovered this scene following a period of creative block

Above: 30th Avenue subway. A good example of Daniel's ability to find the silent moments in such a busy city

Below: Corbet & Conley on 23rd Street, between 1st and 2nd



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Round seven

Black & White World

For what reason would anyone wish to remove colour from an image? It's a fair question and one that many photographers find themselves asking. Many would argue that the presence of colour in a photograph can act as a distraction from the emotional impact of an image. When we see a black & white image, we are put into a position where we must focus and consider what we're seeing. Some photographers feel that colour draws us too close to the reality of the scene. It makes things a little too real. The removal of colour allows us to engage with the scene through shape, texture and light. This is a particularly interesting way of looking at landscape photography. Black & white images can instil a real sense of atmosphere into a scene – something that many natural landscapes can benefit from, given the right light and weather conditions. But try not to think of landscape photography as simply areas of natural beauty. If you live in a major city or busy town, just take a look through your window. The scene you're seeing outside your own home can easily be considered a type of landscape. Landscapes have provided image makers with endless inspiration for many years. Get out there and see what the land has to offer.

PLAN YOUR APOY 2013 YEAR

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Portraits in Artificial Light	Portraits using artificial light	2 Feb	28 Feb	30 Mar
Life in Motion	Long exposures/frozen action	2 Mar	29 Mar	27 Apr
The Animal Kingdom	Pets and wildlife	6 Apr	26 Apr	25 May
Interior Architecture	Inside man-made structures	4 May	31 May	29 Jun
Floral Still Life	Flower and plant portraits	1 Jun	28 Jun	27 Jul
People at Work	A single frame to tell a story	6 Jul	26 Jul	31 Aug
Black & White World	Monochrome landscapes	3 Aug	30 Aug	28 Sep
Wideangle World	Wideangle/pan stitch	7 Sep	27 Sep	26 Oct
Going Abstract	Textures, shapes and colours	5 Oct	25 Oct	30 Nov
Under the Weather	Autumn and winter weather	2 Nov	29 Nov	21-Dec Dec

1st prize

The first-prize winner will receive a Panasonic Lumix DMC-G6 with Lumix G Vario 14-42mm f/3.5-5.6 Asph Mega OIS lens, plus Lumix G 20mm f/1.7 Asph and Lumix G 14mm f/2.5 Asph pancake lenses, worth a total of £1,329.97. The G6 is a digital single-lens mirrorless camera with a 16.05-million-pixel, micro four thirds, Live MOS sensor. It has 7fps high-speed continuous shooting, a 3in, 1.036-million-dot TFT LCD with Touch monitor, and a 1.44-million-dot OLED EVF. Other features include full HD (1920x1080-pixel) video at 50p (50Hz) in AVCHD Progressive and MP4 format, plus Wi-Fi connectivity with NFC technology. The Lumix G 20mm f/1.7 Asph and Lumix G 14mm f/2.5 Asph are compact and lightweight pancake lenses that are suitable for a wide variety of occasions, with both providing a beautiful soft focus.



2nd prize

The second-prize winner will receive a Panasonic Lumix DMC-GF6 with Lumix G Vario 14-42mm f/3.5-5.6 Asph Mega OIS lens worth £499.99. The 16-million-pixel GF6 has a Live MOS sensor and Venus Engine featuring an advanced noise-reduction system. It also boasts quick start-up and Light Speed AF, making it possible to capture fast-moving subjects clearly. Other features include creative panorama and creative control with 19 filter effects, Wi-Fi connectivity with NFC technology and full HD (1920x1080-pixel) video with stereo sound.



3rd prize

The third-prize winner will receive a Panasonic Lumix DMC-LF1 worth £379.99. The pocket-sized LF1 compact has a 1/1.7in, 12.1-million-pixel High Sensitivity MOS sensor and 28mm wideangle Leica DC Vario-Summicon lens with 7.1x optical zoom (35mm equivalent of 28-200mm). It also boasts a 0.2in EVF with 200,000-dot resolution and 100% field of view, Wi-Fi connectivity with NFC technology and a 3in, 920,000-dot TFT LCD. Other features include an ISO range of 80-12,800, full HD video and 10fps burst mode.

LUMIX G Get involved with the **Panasonic** community by visiting the Lumix G Experience website at www.lumixgexperience.panasonic.co.uk

Here are some tips and suggestions to help you get started

Why not try...



© PAUL WHITING

LIGHT AND SHAPE

When entering any unfamiliar scene, the two key elements that a photographer is likely to notice are light and shape, and particularly how those elements can work together. Here we see a great example of that. Paul Whiting's shot of sand dunes in Mesquite, in the Death Valley National Park, California, took first place in round 7 of APOY 2010. Paul was also the overall winner of APOY 2005, so clearly he's a photographer who knows what he's doing. Taken with a Canon EOS 5D Mark II and a 70-200mm lens, Paul has exposed the shot in such a way that he has been able to exploit the beautiful contrasts between shadow and light. The light not only emphasises the natural shape of the dunes but also sculpts some new shapes using shadows. This is a shot to learn from.

USING THE WEATHER

Britain is subject to some pretty crummy weather, but the worst thing you can do as a photographer is put down your camera and decide the day is a write-off. Photography is about finding opportunities and exploiting them. Take a look at this shot from Chris Aldred, who was placed fourth in our Rain and Bad Weather round in APOY 2010.

Not only has Chris been able to locate an area of visual interest, but he has also been to shoot it in atmospheric conditions. The bolt of lightning really is the icing on the cake.



© CHRIS ALDRED



© ELEANOR SEAGER

CITYSCAPES

As we mentioned on page 28, it's important that you don't go into this round of APOY with your mind closed to the many possible meanings of the term landscape. The term simply refers to the visible features of an area of land. With this in mind, that can of course include images taken in towns, villages and cities. Here we see an example from Eleanor Seager (round 6 APOY 2012) with her shot of Coal Harbour in Vancouver, Canada. It's a dramatic panorama saturated in atmosphere. Much like Paul Whiting's shot (top), Eleanor has exploited a natural element to achieve her image – in this case the reflections in the water, which give the picture balance and interest.

In association with

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APOY Amateur Photographer OF THE YEAR COMPETITION

After you've read the rules, send your entry to:
Black & White World, Amateur Photographer, IPC Media,
Blue Fin Building, 110 Southwark Street, London SE1 0SU

CLOSING DATE FRIDAY 30 AUGUST 2013

PLEASE USE BLOCK CAPITALS

Mr/Mrs/Miss/Ms First name
Surname
Address
Postcode

Daytime telephone no.

Email address

Picture details

Camera
Lens
Film (if applicable) Exposure (if known)

I earn no more than 10% of my total annual income or £5,000 annually from photography (tick to confirm) ☐ Please return my entry. I enclose an SAE ☐ OR: I do not need my entry returned ☐ (tick one to confirm). This entry has not previously been published in a national UK photography magazine ☐ (tick to confirm). Amateur Photographer, published by IPC Media Ltd ('IPC'), will collect your personal information to process your entry. If you would like to receive emails from Amateur Photographer and IPC containing news, special offers and product and service information and take part in our magazine research via email, please tick here ☐ Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer **not** to hear from us ☐ IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer **not** to be contacted ☐ If my entry is not successful, I would like the image to be considered for critique in the Appraisal column ☐

RULES

1. Entrants may submit only one photograph per month, as an sRGB JPEG file that is 2,700-3,000 pixels along its longest dimension, an unmounted print (max size 210x297mm) or slide (no glass mounts please), in colour or black & white. 2. The entrant's name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDs/DVDs). When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email message must state the round name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. Photos submitted must be your own work, must not be copied, must not contain any third-party materials and/or content that you do not have permission to use and must not otherwise be obscene, defamatory or in breach of any applicable legislation or regulations. If IPC has reason to believe your entry is not your own work or otherwise breaches this rule, your photos will NOT be considered. 5. Photos must not previously have been published in a national UK photography magazine. 6. Copyright of all entries remains with the photographer, but IPC, Panasonic UK and their associated group companies reserve the right to use, publish and republish entries in connection with the competition, without payment. 7. By entering this competition you grant permission to IPC, Panasonic UK and their associated group companies to reproduce your photos in electronic format and hard copy including for display at an exhibition, in IPC's Amateur Photographer magazine and on IPC's and Panasonic UK's websites and social media should they be selected to promote the competition. 8. You grant IPC and Panasonic UK the right to use your name and town or city of residence for the sole purpose of identifying you as the author of your photos and/or as a winner or runner-up of the APOY competition. 9. Each postal entry must be accompanied by the correct entry form with all sections completed. A photocopy of the entry form will be accepted. All submissions must be well packaged in a stiffened envelope (no tubes, please) bearing sufficient postage, and entrants wanting their picture back must include a stiffened SAE stamped of sufficient value for their return. 10. This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income OR £5,000 annually from photography. 11. Employees of IPC Media, Panasonic UK and their families may not enter this competition. Entries are judged by AP staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Overseas winners will be contacted by phone about how to claim their prize. Panasonic UK has the right to substitute a prize for a similar item of equal or higher value if the stated prize is not available. No money can be added to the overall prize. The overall first prize for the APOY 2013 competition will be to win Panasonic products to the value of £5,000 RRP as at the date of notification. The two overall runner-up prizes for the APOY 2013 competition will be to win products to the value of £3,000 (second) and £2,000 (third) as at the date of notification. 15. Prizes are subject to Panasonic UK standard terms and conditions for its products. Acceptance of a prize is deemed to be acceptance of those terms and conditions. 16. Entries on behalf of another person will not be accepted and joint submissions are not allowed. 17. No responsibility is taken for lost, delayed, misdirected or incomplete entries. Proof of delivery of the entry is not proof of receipt. 18. No purchase is necessary. 19. The overall winner must choose his or her prize within six weeks of being notified. In the event of a tie, the Editor will choose a winner. The Editor's decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. IPC, Panasonic UK or their associated group companies shall not be liable for any loss, damage or injury of any nature whatsoever caused, sustained by any entrant under this promotion. However, nothing in these rules shall have the effect of excluding or restricting liability for personal injury, death, fraud or fraudulent misrepresentation caused by the proven negligence of employees or agents of IPC, Panasonic UK or their associated group companies. 22. Panasonic UK shall not be liable for any failure to supply the prizes where such failure is caused by any supervening circumstances outside its control which amount to force majeure and which without the fault of either party renders performance impossible or incapable of satisfactory execution. 23. These rules are governed by the laws of England and Wales and any dispute in relation to them shall be subject to the non-exclusive jurisdiction of the English courts. 24. This competition is owned and run by Amateur Photographer/IPC Media and all competition terms and conditions are bound by Amateur Photographer/IPC Media rules.

Bath street

1 'Although just a street scene with some bins, the alignment of the bins, the bike, and the rows of houses and cars caught my eye,' says Irene

Nikon D7000, 18-105mm, 1/500sec at f/4.2, ISO 200



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How to submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/spotlight



Manor House at Imber Village

2 The shallow depth of field used here accentuates the mysterious quality of the mansion
Nikon D7000, 18-105mm, 1/125sec at f/3.8, ISO 200

Tea break

3 This is a great moment, made into a pleasing image by the soft winter light. The image tells a story Nikon D7000, 18-105mm, 1/320sec at f/5.6, ISO 400, polariser

London near Millennium Bridge

4 The underside of the bridge provides a clever twist on a normal cityscape. There's a lot going on in this image
Nikon D7000, 24-70mm, 1/640sec at f/3.5, ISO 200

Irene Neumann-Graham Wiltshire

Irene, 40, says: 'Ever since I was a teenager, I have loved taking photos. In fact, it got to a point that people expected me to take photos so they left their own cameras at home for an event.'

A 'jill of all trades', Irene photographs specifically for variety, her subjects including landscapes, people, street, architecture, animals, children and nature. Most of all, she loves the feeling

of being able to photograph something special, that others are perhaps able to see but not capture. To see more from Irene, find her on Facebook at www.facebook.com/neumanngraham.



Storm walk

1 A 10-stop filter allowed Peter to get this fantastic long exposure of the sea and sky surrounding a Dorset jetty
Nikon D5100, 18-55mm, 30secs at f/16, ISO 100, tripod, 10-stop ND filter, remote release

Sunrise greets the moon

2 This is a tricky image to pull off, with complicated lighting and multiple elements
Nikon D5100, 18-55mm, 8secs at f/19, ISO 100, tripod, 10-stop ND filter, remote release

Fishing boats

3 The cloud formations are a standout here, but everything works well. It's a perfectly executed image
Nikon D5100, 18-55mm, 10secs at f/4.8, ISO 100, tripod, ND filter, remote release

Racing clouds

4 An exceptionally long exposure taken at sunset resulted in this dramatically colourful image
Nikon D5100, 18-55mm, 304secs at f/22, ISO 100, tripod, 10-stop ND filter, remote release

Peter Souster Dorset

Peter is a relatively recent convert to photography. A few snaps taken on his iPhone last year led to some encouraging feedback on Instagram, so he decided to pursue the hobby and buy a Nikon D5100. 'I've never been any good at drawing or painting, but always felt I had a good eye for a picture,' he explains. 'Photography allows me to express my creative side.'

Always up for a challenge, the moment Peter unwrapped his camera he made himself stick to manual mode and capture raw files – and he hasn't looked back since. Since Peter grew up near the Dorset coast, it is perhaps not surprising that his favourite subjects are landscapes and seascapes. Living in the beautiful county of Dorset allows him to improve through trial and error. 'I can take shots, go home and review them, learn from my mistakes and then still go back and revisit the original location, knowing that even if the light has changed the landscape will still be there,' he says. Although Peter wants to carry on taking landscapes, in the future he'd also like to try street and sports photography.



3

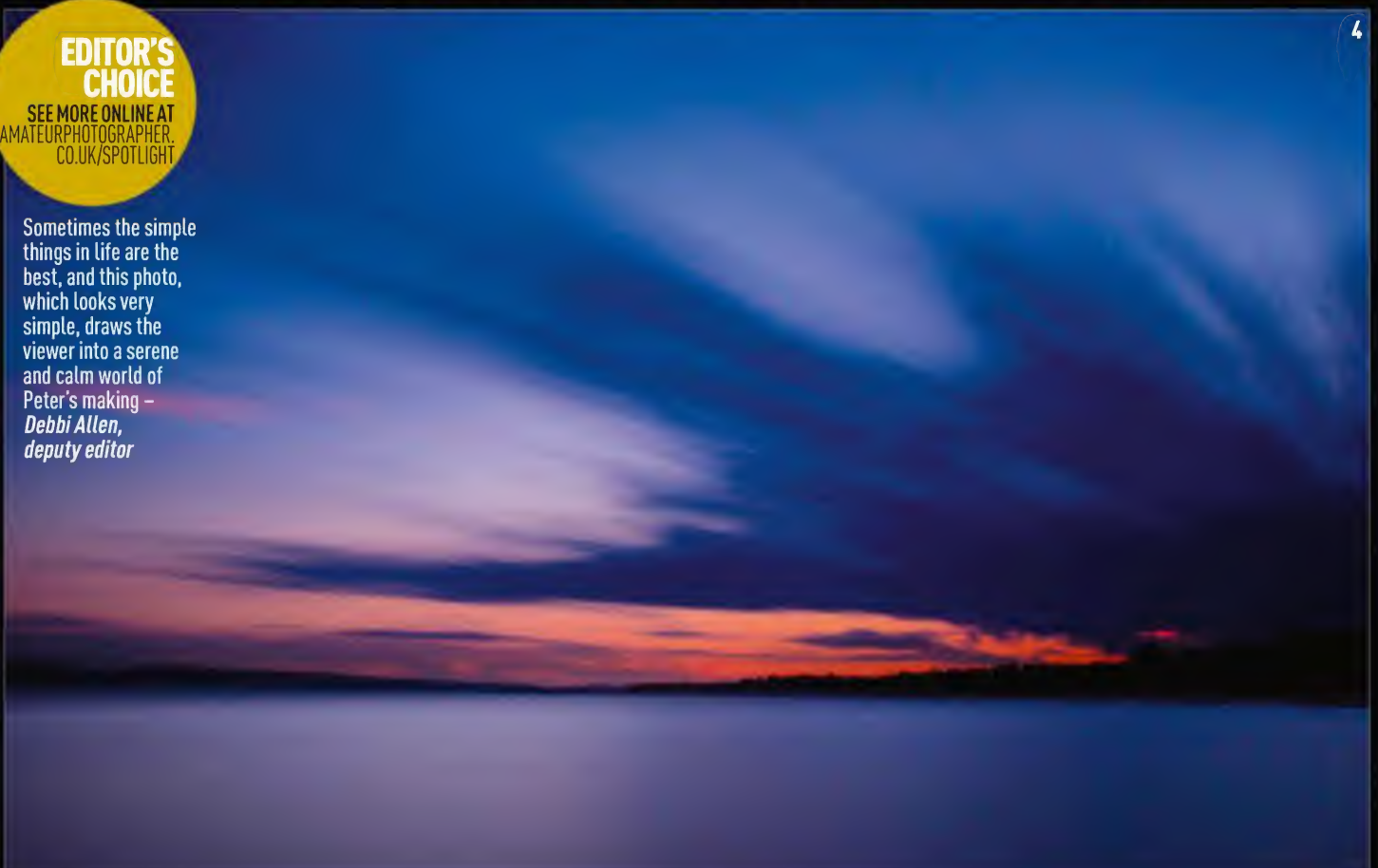


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Sometimes the simple things in life are the best, and this photo, which looks very simple, draws the viewer into a serene and calm world of Peter's making –
Debbi Allen, deputy editor

4

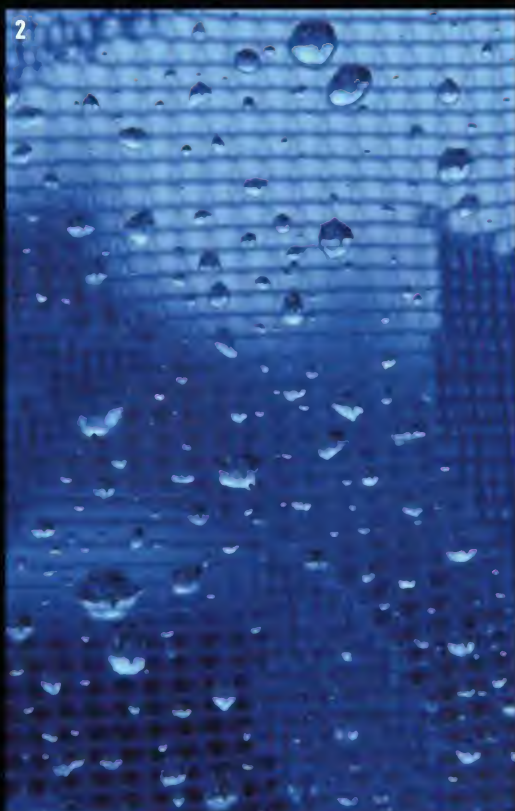




Coloured pencils
1 The strong lighting has brought out the colours and textures nicely
Nikon FE2, 50mm, tripod, extension tubes, cable release

Droplets
2 This intriguing image has an abstract feel
Nikon FE2, 135mm, f/22, ISO 100, tripod, colour correction filters, cable release

Autumn leaf
3 Keith dialled down his exposure to suit the mood and feel of this image
Nikon FE2, 50mm, tripod, extension tubes, cable release



Keith Chillman Hampshire

Keith's first taste of photography was at school in 1977. 'Like most students, I was fascinated by the darkroom and joined others to work there once a week after school,' he says. Keith enjoys working with still-life and close-up subjects, solving the puzzle of the best way to the light them using his basic home kit. Often he uses the light from a nearby window. While Keith shoots on film, he does enjoy digital photo editing.



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Ian Berry 1934-present



Ian Berry's passion for issue-based projects and his unerring eye for an image have made him one of the foremost photojournalists of his generation, writes **David Clark**



Ian Berry, pictured in China, 2006

IN A CAREER spanning more than 50 years, Ian Berry has used photography to document and report on social issues, conflict and natural disasters around the world. Although perhaps best known in the UK for his book *The English* (1978), his work has focused on a diverse range of international subjects, including South Africa's apartheid system, Russia's invasion of Czechoslovakia, conflicts in Vietnam and the Congo, and famine in Africa.

From the outset, Berry has believed that photography needs to have a purpose to be worthwhile. 'It's not enough to make a beautiful photograph,' he said in the book *Magnum Stories* (2004). 'You can go out in the courtyard and play with light and shapes and make something interesting, but for what? For me, there has to be both content and the moment. Having identified these goals, I've never been tempted to digress.'

Berry was born in Preston, Lancashire, and after leaving school he decided he didn't want to be involved in the family business. Instead, he emigrated to South Africa.

By chance, a family friend, the photographer Roger Madden, had recently returned to live in South Africa after working as an assistant to the great landscape photographer Ansel Adams. This gave Berry an ideal opportunity, and in 1952 he went to work as an assistant in Madden's commercial studio. In his spare time, he focused on pursuing documentary photography and honing his skills by photographing people in local communities.

Soon afterwards he was working as a photographer for South African newspapers, including the *Benoni City Times*. After a period freelancing he began working for *Drum* magazine, which was, from 1958–61, edited by the former *Picture Post* editor Tom Hopkinson. Berry later described working with Hopkinson, renowned for his commissioning and picture-editing skills, as one of the high points in his career.

During this period, Berry was the only photographer to witness the Sharpeville Massacre in 1960, when South African police opened fire on a crowd of protestors, killing 67 and wounding 180. Berry's photographs showed the victims desperately running to escape the

© IAN BERRY/MAGNUM PHOTOS

A summer afternoon in Whitby, North Yorkshire, 1974



© IAN BERRY/MAGNUM PHOTOS

'This picture works because of the emotion involved and the content, but also the shape'

police's bullets. These pictures were later used as evidence for the defence in the surviving protestors' subsequent trial, when they were charged with riot and affray. The pictures exonerated the protestors from blame and were published around the world.

Afterwards, Berry worked for a picture agency in Paris before being invited to join Magnum Photos in 1962, after co-founder Henri Cartier-Bresson interviewed him and examined his contact sheets. Berry has been with the agency for over 50 years.

In 1964, he returned to London to work as the first contract freelancer for the recently established *The Observer* colour supplement. He worked on a diverse range of assignments for the magazine in the UK and abroad, shooting on at least a 100 days a year, until 1970.

In 1974, Berry was awarded the Arts Council of Great Britain's first major photographic bursary, and inspired by Robert Frank's book *The Americans*, he worked for two years on a documentary project, later published as *The English*.

'Though I was born and grew up in the north of England,' Berry commented, 'I was in the odd situation of being English and knowing very little about England, having spent much of my life abroad. I set out to record what I saw professionally.' The resulting book was a perceptive and thoughtful exploration of the English people, and is his best-known body of work.

The cover photograph set the tone. It showed two men at Whitby in North Yorkshire, 'pretty oblivious to the world on a sunny Sunday afternoon' (see pages 36–37). Berry later commented in the book *Magnum: Contact Sheets*: 'I realised in retrospect that this picture symbolised for

me the passing of a gentler, less aggressive age in England.'

Since the 1970s, Berry has travelled widely, working on issues such as The Troubles, the 1987 famine in Ethiopia and the social consequences of China's Three Gorges Dam project. South Africa remained a long-term interest and the best of his images of the country from the 1960s–90s were published in his book *Living Apart: South Africa under Apartheid* (1994).

Although Berry is mainly interested in exploring particular stories in-depth, some single images inevitably stand out. One of his favourites was shot in an evangelical church in 1983 while on assignment with the *The Observer* (see above). 'This picture works because of the emotion involved and the content, but also because of the shape,' he told the *Guardian* in 2007. 'Everybody's in the right place doing the right thing, and it all hangs together.'

Recent projects have included the impact of global warming in Greenland, child slavery in Ghana and the Spanish fishing industry. Now in his late 70s, Berry remains one of the foremost photojournalists of his generation. He continues to carry out commissions for a range of publications and to pursue his own projects.

Berry has remained a keen Leica user throughout his career and in the book *Magnum Stories*, he described his preferred method of working. 'The point of 35mm photography for me is to remain unobserved, working with available light, watching, waiting and looking, discovering pictures while a scene is in motion,' he said.

'What I'm looking for is the one moment, the defining moment, that says what you want to say, that works as a shape and has impact.' **AP**

Worshippers at an evangelical church, in North London, 1983

FURTHER INFO

Books: *The English* (1978) is out of print, but (expensive) second-hand copies are available from www.amazon.co.uk. His long-term work on South Africa has been published in *Living Apart* (1996).

Websites: Ian Berry's official website is www.ianberrymagnum.com, which includes a selection of his editorial and corporate work. A wide range of his work can be seen on the Magnum website, www.magnumphotos.com.

Biography

1934

Born in Preston, Lancashire

1952

Moves to South Africa and works as an assistant to commercial photographer Roger Madden

1953

Begins his career as a photojournalist, working for South African newspapers

1959

Awarded the Feature Photographer of the Year Award by British Press Pictures. He also wins the same award the following year

1960

Witnesses the massacre in the South African township of Sharpeville

1962

While based in Paris, he is asked to join the Magnum agency by co-founder Henri Cartier-Bresson

1964

Moves to London to become the first contract photographer for the *The Observer* magazine

1972

Commissioned by the Whitechapel Gallery to photograph everyday life in the East End of London

1974

Awarded a major photographic bursary by the Arts Council of Great Britain

1977

Wins the Nikon Photographer of the Year award

1978

Publication of his acclaimed book, *The English*

1996

Publishes *Living Apart: South Africa Under Apartheid*

2000s

Carries out assignments on major issues in countries, including China, Greenland and Ghana

◀ Focal length: 270mm
Exposure: F/6.3,
1/640 sec, ISO 250



◀ Focal length: 18mm
Exposure: F/4.0,
1/2000 sec, ISO 250

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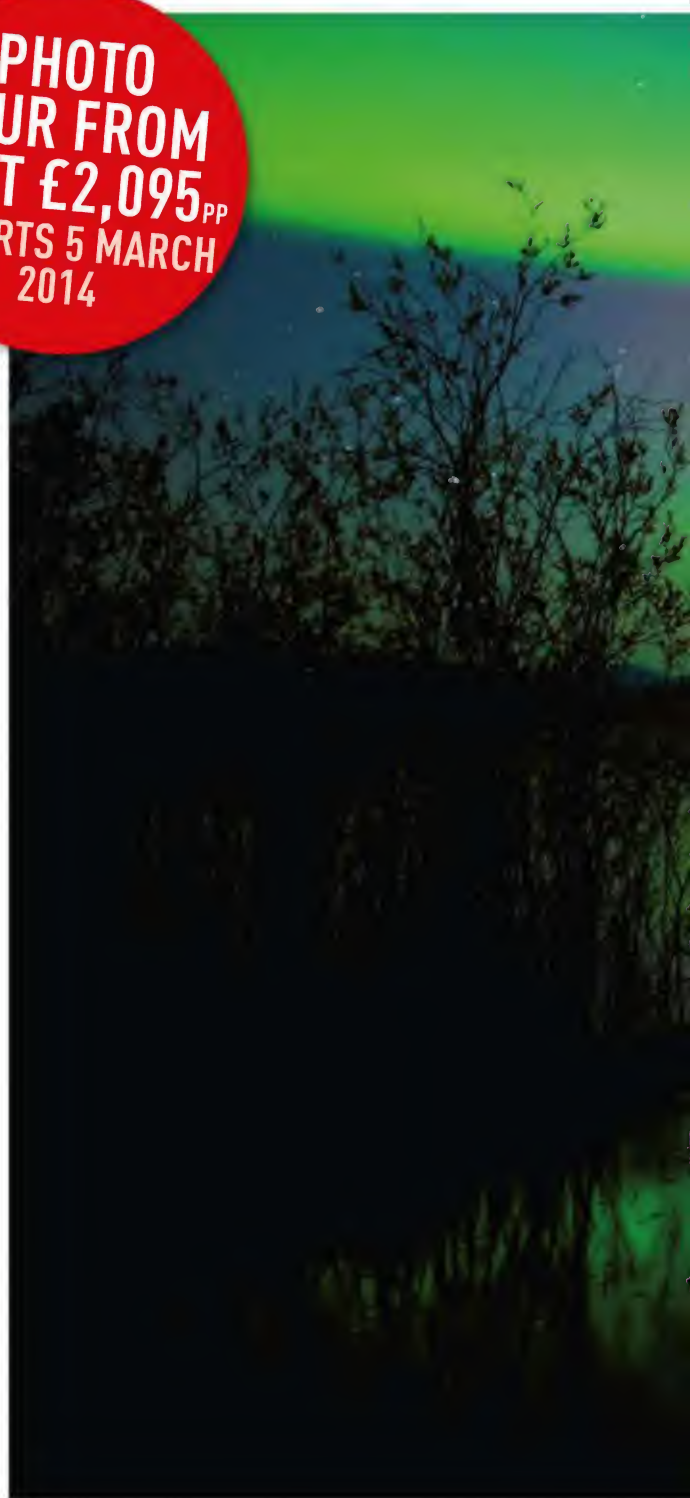


Your photo guides will be landscape photography expert **Jeremy Walker** and *What Digital Camera* editor **Nigel Atherton**

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spend two nights in Banff. You will have time to capture images and benefit from inspiring advice for achieving amazing photos. There will be optional-extra excursions too! Then, you'll journey by coach past beautiful Lake Louise and along the Icefields Parkway into Jasper National Park, to stay overnight in Jasper. From here, you'll journey east to Edmonton, Alberta, the frontier trading city built on the banks of the North Saskatchewan River, then go north to remote Fort McMurray. Here, beneath the 'Auroral Oval', there's an excellent chance of being able to capture the heavenly spectacle, as well as the opportunity to enjoy some 'wilderness activities' and to visit the Athabasca Oil Sands Discovery Centre. Finally, you'll visit the monumental West Edmonton Mall, before you fly back.





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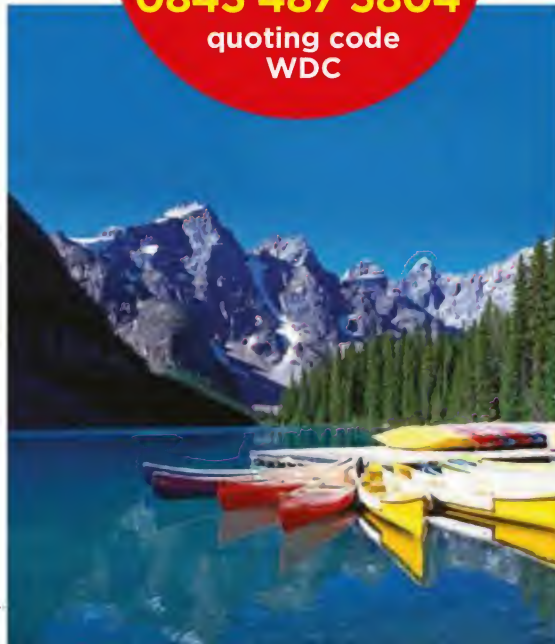
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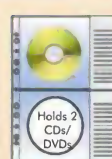
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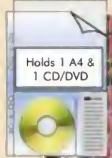
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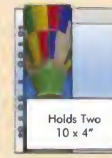
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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Thule Perspektiv messenger bag £119 (street price)

www.thule.com/en/gb

THULE produces a great range of camera bags, one of which is this capacious messenger bag. The Perspektiv is designed to hold a large enthusiast DSLR with an attached zoom lens – the manufacturer recommends sizes of up to a 70–200mm f/2.8. The bag also contains a padded sleeve for a 15in laptop. A removable insert houses the DSLR, adding an extra layer of security as well as allowing the bag to be customised.

The Perspektiv is very well weather protected, with Thule employing its somewhat obliquely named Cloudburst construction. Essentially, this means that the seams have been insulated and the fabric treated against bad weather. Given the multiple layers of protection, I would feel very comfortable with this bag protecting my gear against the elements.

Despite its bulk (exterior 46x14.5x27.5cm), the Perspektiv is light, weighing less than 1kg, although I was occasionally irritated by the chunky metal buckle on the strap. However, this bag is generally comfortable, durable and spacious, and I can recommend it without hesitation.

Jon Stapley

Amateur Photographer
A sizeable messenger bag for a DSLR, with laptop space
★★★★☆



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



Mophie Juice Pack Powerstation Duo £79.95 (street price)

store.apple.com/uk

WITH so many cameras and accessories charged via USB, a portable battery pack can be one of the most useful devices to have in your camera bag. The Mophie Juice Pack Powerstation Duo contains an impressive 6,000mAh battery, which should be enough to charge a compact camera battery around three times. Simply plug your camera into one of the two USB ports and charge your camera while on the move. The Powerstation Duo is charged via a micro-USB socket, and a USB-to-micro-USB lead is included. Simply plug the USB lead into a computer or suitable wall socket to charge the Powerstation.

Four LED lights indicate the current charge status of the Juice Pack Powerstation Duo, but the key feature is the fact that it has two USB power outputs, so two devices, such as a camera and phone or tablet, can be charged at the same time. Reasonably sized and extremely useful, I would recommend the Mophie Juice Pack Powerstation Duo to anyone going on their travels this summer. **Richard Sibley**

Amateur Photographer
A really useful battery pack for a weekend's shooting
★★★★☆

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Six of the best

In our two-page test, we look at six of the best cleaning tools to aid DIY sensor cleaning.

AP 10 August

Olympus Pen E-P5

Its retro style is bound to turn heads, but what is the Pen E-P5 like to use? We test Olympus's 16.1-million-pixel compact system camera.

AP 17 August

Fujifilm X-M1

Fujifilm's X-M1 is the cheapest and smallest Fujifilm X-series camera yet. We test the retro-styled 16.3-million-pixel compact system camera

AP 24 August

Samsung Galaxy NX

We test the world's first compact system camera with an Android operating system, Wi-Fi and 3G connectivity.

AP 31 August

Pentax K-500

With a 16.3-million-pixel sensor, 1/6000sec shutter speed and 100% viewfinder, the Pentax K-500 looks to be a superb entry-level DSLR.

AP 31 August

amateur Photographer

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Leica X Vario

With its 16.2-million-pixel, APS-C-sized sensor and fixed 18-46mm f/3.5-6.4 lens, is the **Leica X Vario** the camera Leica enthusiasts have been waiting for? **Ian Farrell** finds out

THE LAUNCH of the Leica X Vario was a much-anticipated event. Prior to 2 June when the camera was announced, the rumour mills, message boards and tech websites were in overdrive with news and speculation of a 'mini M' – a compact system camera with a cropped-frame sensor that would accept Leica M-mount lenses and cost less than an M-series rangefinder camera.

What actually arrived was not a smaller M, but a larger X-series camera. The X Vario is the third in the company's line-up of large-sensor compact cameras, and features a fixed 18-46mm f/3.5-6.4 zoom lens (covering the equivalent of 28-70mm on a full-frame camera) instead of the fixed 24mm of the X2 and 28mm of the X1. To those people expecting a mini M camera, this was a disappointment – but perhaps they should not put so much faith in rumours!

The X Vario enters a rapidly growing and competitive market sector: that of

the luxury, large-sensor compact camera. Fantastic products from the likes of Fujifilm, Ricoh and Sony give the X Vario some stiff competition, not to mention the many compact system cameras that are around at the moment.

The X Vario is unusual in that it is one of the first large-sensor compact cameras to feature a zoom lens instead of a prime lens. Leica says this is in response to customer demand for a more versatile machine.

FEATURES

At the heart of the camera is an APS-C sized, 16.2-megapixel, CMOS sensor that delivers images measuring 4928x3274 pixels. That's not the highest resolution by today's standards, but it is perfectly adequate for prints of up to A3+ size, and maybe even beyond.

At first glance the camera's lens seems a bit restricted, with a telephoto limit of 70mm and a maximum aperture of f/3.5-6.4. This means that when shooting with the long

AT A GLANCE

- 16.2-million-pixel, APS-C-sized, CMOS sensor
- ISO 100-12,500
- Leica Vario Elmar 18-46mm f/3.5-6.4 Asph zoom lens
- 3in, 920,000-dot LCD screen
- Street price £2,150

end of the zoom on a cloudy day you'll need an ISO of 400-800 to be able to avoid camera shake. However, Leica says the lens has been designed with image quality first in mind, and compromises to maximum aperture size have to be made in order to keep the size down to something portable.

A company spokesperson told AP: 'When designing a new lens, our engineers focus on the interplay between performance, focal length, aperture and mechanical size.' In other words, you can have a fast, high-quality prime or a slower, high-quality zoom, but if image quality is to be maintained then sacrifices have to be made. So, as Scotty from *Star Trek* once said, 'You cannae change the laws of physics.'

Shutter speeds run from 30-1/2000sec and ISO sensitivity can be set anywhere between ISO 100 and ISO 12,500. The camera shoots JPEG files with a choice of two quality settings (Fine and Super Fine) and five resolutions. As with other Leica products, raw files are captured in the DNG open standard, which is readable by virtually every raw-processing software package ever made, and is good for archive purposes. The X Vario can capture frames continuously at 5fps, for a burst of eight frames when shooting JPEG + DNG raw.

Being a camera for experienced enthusiast photographers, or professionals wanting a take-everywhere camera that delivers great-quality results, you won't find scene-type exposure modes. Instead, the aperture and shutter-speed dials have A settings



that automate the selection of that setting for shutter-priority and aperture-priority modes, respectively. Set both to A and you have program mode, while set neither to A and you're working in manual. It's a simple, no-nonsense and likable way of working.

A built-in flash is available, but with a guide number of only 5m @ ISO 100. External units can be attached via the hotshoe, which is also used for electronic viewfinders, such as the 1.4-million-pixel Leica EVF 2 Viso-Flex.

Close focusing is pretty good for a large-sensor camera – focus down towards the minimum limit of 0.3m and the camera will tell you to zoom out to 70mm for the best results.

8/10

BUILD AND HANDLING

Being a Leica, the X Vario is built better than some other cameras to a most satisfying degree. It feels solid without being too heavy and its controls move precisely without any play. Incorporating a zoom lens has made the X Vario larger than the X1 and X2. Yet while you won't be putting it in your pocket, it will sit comfortably in a small bag and is easy to carry around all day. I found it to be a very discreet camera that didn't attract unwanted attention.

Despite its (typically Leica) boxy shape, the X Vario is comfortable to hold, both at the eye and in live view mode. The minimalist design is lovely to work with and doesn't detract from the picture-taking process. The top of the camera is home to a traditional

Original



Close-up



shutter-speed dial featuring speeds from 1–1/2000sec, with speeds longer than this accessed through a thumbwheel on the back of the camera. Apertures are controlled in 1/2-stop increments by a smaller wheel. The shutter release is surrounded by a power switch that selects shooting mode – single or continuous.

The M-series-like design continues with the zoom and focus controls, both of which are barrels on the camera lens. The manual zoom is fast and intuitive to use, more so

There is a fair amount of detail resolved for a 16.2-million-pixel sensor, and highlight detail is well preserved

than motorised zooms, and I loved using it. The focus ring is well designed, too. The scale runs from 0.3m to infinity, beyond which is an AF setting that sets focusing to automatic. This means that coming out of AF to focus manually just requires a simple turn of the focus ring, which can be done with the camera at the eye.

The back of the camera is more compact-like, but still minimalist in design. A 3in, 920,000-dot screen dominates and is flanked on its left-hand side by buttons that

FEATURES IN USE 18-46MM ZOOM



THE X VARIO'S zoom optic has raised a few eyebrows, although not for the reasons Leica perhaps wanted. The most frequently made comment about the camera's lens design relates to its speed – or lack of it. A maximum aperture of f/3.5 at the wide end of the zoom is not going to set the world on fire, and f/6.4 at the 70mm end could be seen as pedestrian. However, it's worth stepping back for a moment and considering the challenge Leica faced when developing the X Vario.

The ideal zoom lens must be (1) small, (2) fast and (3) give great quality right across the image circle. In reality, though, only two out of these three ideals is achievable at any one time. Sure, you can get standard zooms that maintain f/2.8 throughout their range, but they are always large and heavy. Equally, we see f/3.5–5.6 kit zooms with entry-level DSLRs that are light and compact, but

often leave something to be desired in terms of image quality. Given Leica's wish to satisfy its customers' desires for a more versatile X-series camera that still turns in great image quality, the company had no real alternative than to compromise on aperture size.

Perhaps f/6.4 is 1/2 stop too far, and f/5.6 would have resulted in less tutting and rolling of the eyes, but this is a camera that performs as well wide open as it does in the middle of its aperture range – and there aren't many DSLR zooms you can say that about. The X Vario is a pretty good high ISO performer, too, don't forget.

So, is the slow speed of the X Vario's zoom nothing to worry about? Well, it certainly might limit you if you like shooting handheld in low-light conditions, but if you are more conventionally inclined then don't be put off buying the camera because of its maximum aperture. It's an otherwise versatile high-quality camera.



Left: The default colours from the Leica X Vario look natural

Below: Shot at 46mm at f/6.4, the lens is capable of producing a reasonably shallow depth of field. However, many would have preferred a larger aperture and even shorter depth of field to really throw out backgrounds

Standard

provide access to the main menu and quick menus for adjusting focus mode and ISO.

The only real handling problem is the camera's four-way joypad controller that is used to navigate menus and scroll around magnified images. The up, left and right keys also provide quick access to exposure-compensation, self-timer and flash-mode options respectively.

While the joypad control itself is fine, it is situated in exactly the right place to be activated by the palm of your hand when holding the camera. I found myself on the self-timer or flash-mode menu screens several times while holding the camera with one hand.

Additionally, while every other joypad in the world uses a button at its centre as the OK or set selector, Leica has chosen not to do this, instead combining 'set' with the menu key on the far left of the camera. The centre of the joypad is instead marked 'info' and provides shooting data overlays while shooting and reviewing. This is frustrating because using the joypad and the menu/set button requires two hands. Furthermore, the menu/set button isn't always the key that accesses menus – the right joypad is sometimes used. Confused? You will be!

All this could have been avoided by moving the set key to the centre of the joypad, making the menu button single-use, and having info on the down joypad hot key. However, this really is the only problem on an otherwise well-constructed camera that is highly enjoyable to use.

8/10

METERING

The X Vario offers the standard selection of metering modes we've become

accustomed to these days – multi-pattern, centreweighted and spot – which are selectable from the camera's menu options. In practice, multi-pattern did a good job for the vast majority of the time, with JPEGs showing little evidence of underexposure or overexposure.

As with most other metering systems, the X Vario only got confused when the frame contained a predominance of light or dark tones, at which point it under or overestimated the correct exposure settings. In this case, exposure compensation can be applied by pressing the up joypad key and dialling in the desired correction (in 1/3-stops) with the thumb wheel. Repeated pressing of the up joypad key gives access to autoexposure bracketing (AEB) and flash exposure compensation.

8/10

DYNAMIC RANGE

The JPEGs delivered by the X Vario really are some of the best we've seen straight from the camera, and this is typified by the camera's uncanny ability to get the balance between bright highlights and dark shadows absolutely spot-on. Of course, JPEGs do have a physical limit as to how much information they can hold, but when things get a bit much the 14-bit DNG raw files have plenty of highlight detail to recover.

8/10

AUTOFOCUS

Autofocusing is contrast-detection based, offering a choice between 11-point, single-point and spot modes (the latter being a smaller, more precise version of single-point AF). Face detection is



also included, although when I used this it often didn't latch on to faces as well as I expected.

In poor light, the Vario X takes its time to focus, but usually gets there in the end. This is something we've grown accustomed to seeing in most contrast-detection-based AF systems, but the camera also struggled in some situations where I expected it to do better. In bright sunlight things occasionally went wrong and I ended up with a completely out-of-focus frame. It's hard to predict when this is going to happen, but it's certainly worth keeping an eye on what is actually sharp once the camera has confirmed focus.

Unlike many luxury compacts and CSCs, the X Vario's manual-focus mode is very usable, and offers a real alternative to working with AF. Simply turn the focus barrel on the lens away from its AF setting to set the focus distance. As soon as this is done, a magnified centre portion appears on the live-view display, helping you judge when proper sharp focus has been achieved. It would be nice to see a focus-peaking facility, too, with red edges outlining in-focus areas. Perhaps a future firmware update?

The X Vario can focus down to 0.3m in macro mode, which is pretty good for a large-sensor camera. Unlike other compacts, it does this at its longest zoom setting, not its widest angle, which gives more natural looking close-up images.

7/10

NOISE, RESOLUTION AND SENSITIVITY

ISO sensitivities from ISO 100 to ISO 12,500 are offered in the X Vario's menu, which can be accessed quickly with a push of the ISO button. It's nice to see an ISO 100 setting, as opposed to the ISO 200 minimum of the Leica M Type 240, as this gives a bit more flexibility. An auto ISO feature is available and nicely implemented, with the ability to set a maximum ISO ceiling and the lowest shutter speed that the camera should go to before raising ISO sensitivity.

Given the X Vario's relatively small maximum aperture, it is important that it performs well at higher ISO values, and thankfully this is the case. As expected, noise becomes more evident as you progress up through the ISO range, but this is nicely controlled. Detail is still well resolved and there is no smudging or blurring. Noise reduction in-camera or with the supplied Adobe Lightroom software does a great job of cleaning up images while preserving resolution. Somewhere between ISO 3200 and 6400 is probably the limit of what we'd call acceptable, and that's good going for a camera with an APS-C-sized sensor.

The X Vario's oh-so-controversial zoom lens turns out to be an excellent performer. At whatever aperture or zoom setting it is used, images are sharp from edge to edge with very little in the way of fall-off or distortion, although perhaps with just a trace of barrel at the wide end

Facts & figures

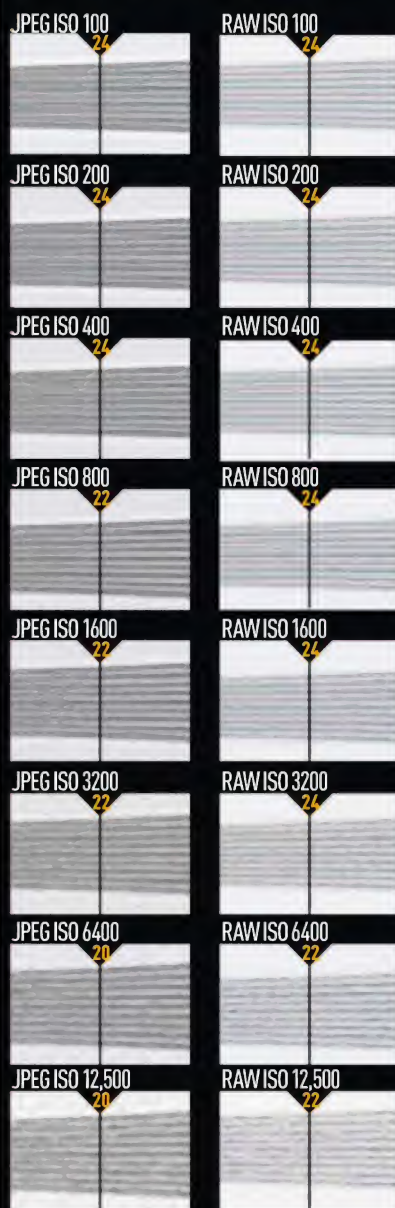


RRP	£2,150 or £2,250 as a kit with camera protector and carrying strap
Sensor	APS-C-sized CMOS sensor with 16.2 million effective pixels
Output size	4928 x 3272 pixels
Lens	Leica Vario Elmarit 18-46mm f/3.5-6.4 Asph (equivalent to 28-70mm on 35mm format)
File format	Raw (DNG) + JPEG simultaneously, JPEG
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Leaf shutter
Shutter speeds	30-1/2000sec in 1EV steps
Max flash sync	1/2000sec
Aperture	f/3.5-f/16 at 28mm and f/6.4-f/16 at 70mm in 1/3EV steps
ISO	ISO 100-12,500
Exposure modes	Program, aperture priority, shutter priority, manual
Metering system	Multi-field, centreweighted and spot
Exposure comp	±3EV in 1/3EV steps
White balance	Auto, 5 presets, plus 2 manual, manual colour temperature setting, fine adjustment option for all settings
White balance bracket	No
Colour modes	Standard, vivid, natural, b&w natural and b&w high-contrast film modes may be applied to JPEG images
Drive mode	Max 3 or 5fps in continuous shooting high or low
LCD	3in TFT with 920,000 dots
Viewfinder type	Optional EVF 2 electronic viewfinder
Focusing modes	Manual or single-shot AF
AF points	1 field, 11 field, spot and face detection
AF assist	Yes, built-in lamp
DoF preview	No
PC socket	No
Built-in flash	Yes – GN 5m @ ISO 100
Cable release	No
Memory card	SD, SDHC, SDXC
Power	Rechargeable Li-Ion BP-DC8 battery
Connectivity	USB 2.0 Hi-Speed, HDMI
Weight	650g (without battery or card/s)
Dimensions	133 x 73 x 95 mm

Leica, 34 Bruton Place, Mayfair, London W1J 6NR.
Tel: 0207 629 1351. Website: www.leica-camera.co.uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the 18-46mm lens set to 23.5mm and f/3.5. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



FOCAL POINTS

Hotshoe

The Leica X Vario has a hotshoe that is compatible with the Leica SF 24D flash unit

Accessory socket

Below the hotshoe is a port that allows the Leica EVF 2 electronic viewfinder to be inserted. This EVF has a 1.4-million-pixel resolution



Camera shown actual size

Built-in flash

The Leica X Vario's pop-up flash is released via a sliding latch on the rear of the camera. It has a guide number of 5m @ ISO 100

Ports

Behind the door on the side of the camera is a mini USB 2.0 socket and an HDMI socket

Custom white balance



EV compensation



Histogram live view



The dynamic range allows for a good level of detail in shadow areas



of the zoom. Chromatic aberration is minimal, with only small traces of purple fringing near the edges of the frame in high-contrast situations.

Other zooms can match this quality, but only when stopped down and perhaps not at the extremes of their focal-length range. Being able to have the confidence that, no matter how you shoot with the X Vario, you are going to get great-quality JPEGs straight from the camera, is a big plus point.

26/30

WHITE BALANCE AND COLOUR

The camera didn't seem to struggle with white balance in normal situations or with a predominance of one colour in the frame. Skin tones are nicely reproduced, too. Overall, the X Vario's approach towards colour could be described as natural rather than punchy, but I prefer it this way. Those wanting more zingy colours and deep-blue skies should shoot DNG raw and use Adobe Lightroom's Vibrance slider.

That said, the X Vario offers the ability to choose between standard, vivid and natural



The Leica X Vario is small enough for discreet documentary photography

colour reproduction, as well as the neutral and high contrast black & white modes. These film modes are useful, without being over the top. It would have been nice to see some kind of in-camera raw editing, though, to enable users to choose their film mode retrospectively. Some colour filter simulation on the black & white modes also wouldn't hurt.

8/10

VIEWFINDER, LIVE VIEW AND VIDEO

The 920,000-dot screen on the rear of the X Vario is a significant improvement on the 230,000-dot affair seen on the X1 and X2. Image quality is easily enough to allow manual focusing in live-view mode, which is something that was difficult with other X-series cameras. Shooting in bright sunlight is tricky but manageable, and there aren't too many reflections to distract when reviewing or composing.

An optional electronic viewfinder is available in the shape of the EVF 2 Visoflex. I didn't have chance to use this with the X Vario, but I am familiar with the unit as it's the same one available for the new M Type 240 as well as the older X2 camera.

As EVFs go, it's a good example, with a 1.4-million-dot resolution and the ability to hinge up through 90° for easy shooting from low-down angles. In fact, it's a pity the EVF 2 Visoflex isn't included as standard. (It should be noted that Olympus's VF-2 electronic viewfinder is the same as the EVF 2 Visoflex, but significantly cheaper).

The X Vario can capture full HD video at 30fps in MP4 format, which doesn't need anything doing to it before it can be viewed and uploaded to sites like Vimeo and YouTube. The camera features a dedicated video capture control, so there's no need to swap over to a movie mode. The manual-focus ring can be used to create some nifty pull-focus effects, and the film modes provide plenty of scope for creativity, particularly the black & white (high-contrast) setting. It's a shame there is no external mic or headphone socket.

8/10

Competition



Canon's PowerShot G1 X
TESTED AP 25 FEBRUARY 2012



Sony Cyber-shot DSC-RX1
TESTED AP 19 JANUARY 2013

THE LEICA X Vario doesn't have much direct competition since it's really the only large-sensor compact camera to feature a zoom lens. The closest competitor is Canon's PowerShot G1 X, which has a 14-million-pixel 18.7x14.3mm sensor and a 28-112mm (equivalent) f/2.8-5.8 zoom, but this isn't as large as the Leica's sensor. The G1 X costs around £400.

There are plenty of fixed prime lens compacts available. Around the same price point as the Leica X Vario is the Sony Cyber-shot DSC-RX1 – a full-frame compact with a fast 35mm f/2 Zeiss lens. For £2,200, the RX1 delivers staggering image quality, but it is perhaps not as versatile as the Leica. Then there's Fujifilm's X100S, which features an APS-C-sized sensor, a fixed 35mm f/2 lens and costs £1,000.

Perhaps more competition comes from the compact system camera market, with a body and standard zoom combination like the Fujifilm X-E1 and XF 18-55mm f/2.8-4 OIS lens. The X-E1 is a similarly specified camera to the Leica, and its standard lens is not only faster but features built-in image stabilisation to keep things steady.

Verdict

FOR THE discerning photographer (with deep pockets) the Leica X Vario produces good image quality from a small, lightweight body.

Initially it is hard not to be frustrated by the relatively small maximum aperture of the camera's fixed zoom lens, especially when many of its competitors have fixed f/2 lenses or larger. However, the camera handles very well and produces great images, and for most types of photography that the Leica X Vario will be used for the f/3.5-6.4 aperture shouldn't be an issue. Overall, the Leica X Vario is an enjoyable camera to use, but it does come at a very high premium.

		1	2	3	4	5	6	7	8	9	10
Amateur Photographer Tested as an Advanced compact Rated Very good 81%	FEATURES	8/10									
	BUILD/HANDLING	8/10									
	NOISE/RESOLUTION	26/30									
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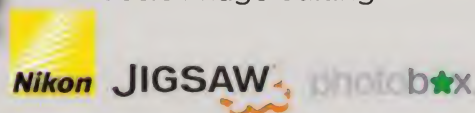


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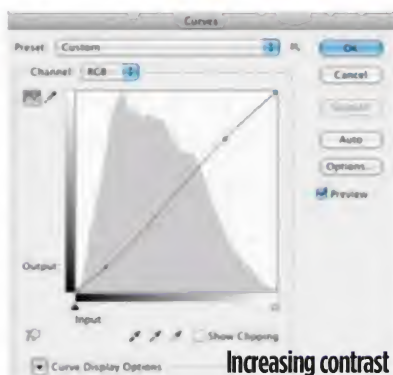
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Appraisal



Expert advice, help and tips from Chris Gatcum



Columns

Graham Smith

Canon EOS 7D, 16-35mm,
three frames shot at f/22, ISO 100

THIS is a classic looking down-a-passageway-style shot, with everything drawing us to the door at the end. Graham has done a great job in terms of framing the shot: the repeat pattern is broken only by the rock at the left (which provides us with a natural 'focal point'), and geometrically everything is as it should be – adding a few guides shows that the floor is level and the columns are as perpendicular to the frame edge as they can be.

However, I wonder whether Graham made the most of the 16-35mm zoom on his Canon EOS 7D. Using his lens at a 35mm focal length (56mm equivalent) gives a 'standard' focal-length equivalent

that approximates what we would see if we were standing there. A wider angle would almost certainly add more drama, although that doesn't automatically mean it would be better: in these situations, shooting both (wideangle and standard) would be the obvious answer, and is often the simplest way of ensuring that you have options.

Regardless of the focal length chosen, I'd be inclined to do something about the overall greyness of the photograph. Given that the light is flooding in from the right, we'd expect the inner edges of the columns (and the passageway roof) to be dark, but they're surprisingly light. My guess was that the shadows had been lightened post-capture, which was confirmed by Graham: Nik HDR Efex software was used to combine three images. In itself this isn't a bad thing, and faced with a high-contrast scene such as this it's certainly going to overcome any dynamic range issues.

However, HDR processing carries with it the risk of reducing the overall contrast, which is what has happened here. Levelling out the tonal range may have revealed the detail in the shadow areas, but it has also left the shot looking grey and lacklustre. This is confirmed by the image's histogram, which shows that the black and white points stop short of the ends of the graph.

Although blown highlights and blocked-up shadows are rarely desirable, contrast is not necessarily a bad thing – it's what helps to describe the shape and form of a subject, and emphasise any texture. In this instance it's a simple fix: sliding the black and white point sliders inwards using Levels intensifies the blacks and whites. Then, a subtle Curves adjustment increases the contrast (without affecting the black and white points). The net result is that detail is still retained in the shadow areas, but it now appears more natural, and the shot has the 'bite' it needs.



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Oilseed rape Mark Hopkin

Nikon D2X, 85mm, 1/160sec at f/1.8, ISO 640

I BELIEVE that not every photograph needs to adhere strictly to the conventional notions of 'correctness'. It's easy to become trapped by the idea that all images must be sharp, well exposed, free from distortion, flare and other optical aberrations, to the point that we risk ending up with a list of technicalities that need to be addressed before we can even think about what we want to include in the frame. I'm not saying it's wrong to seek such 'perfection', just that it's easy to get overzealous about it.

All of which is a round-about way of saying that Mark Hopkin's photograph of an oilseed rape field is this week's picture of the week *because* of its lo-fi loveliness, and not in spite of it. The subject could

easily have become a 'so what' shot if he had opted for a noise-free, vignette-free, maximum-depth-of-field approach.

Instead, by celebrating what some would describe as 'defects', Mark has created an image that is far more interesting. The sea of yellow screams for attention, the heavy vignette focuses our gaze to the centre of the frame and there's enough sharpness to give us something to latch onto. This is all contained by the use of black 'widescreen' bars top and bottom that partially frame the image, intensifying its colour and giving it a cinematic quality. It's a great treatment of a subject that would be easy to reduce to the mundane.



'It's a great treatment of a subject that would be easy to reduce to the mundane'



'The end result leaves the viewer in no doubt that the colour treatment was intentional'

Courtyard Ivan Galic

Canon EOS 450D, 18-55mm, 1/20sec at f/8, ISO 1600

ACCORDING to the Exif data on Ivan's shot of a deserted courtyard, the white balance on his camera was set to auto, so the cool tint is almost certainly the result of an intentional adjustment post-capture. A fairly heavy vignette has been added, so the introduction of a pseudo-cross-processed tone wouldn't be entirely unexpected. However, in that context the toning seems a little 'weak' on its own – it could easily be seen as a mistake as much as an intentional step. So, as cross-processing typically exhibits heightened contrast and boosted saturation, my advice would be as follows:

naturally lead the eye out of the shot, so it's not adding to the scene.

2 Boost the contrast using Curves to create an 'S curve'.

3 Add some grain (I use Photoshop's Add Noise filter, followed by a small amount of Gaussian Blur).

4 Assuming the vignette is desired, Photoshop's Lens Correction filter can be used to enhance (rather than correct) the corner shading.

5 A slight tweak of the white point in Levels lightens things up a little, while increasing the Vibrance heightens the colour.

The end result now packs a lot more punch and leaves the viewer in no doubt that the colour treatment was intentional. A thick black border and delicate white keyline set it off beautifully.

1 Crop the right side of the image to lose the black hand-rail. Its shape and position



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SHARP SOLUTION

Q I have a Nikon D800 that produces breathtakingly sharp 36-million-pixel images, but only when it's used on a tripod with a cable release or with studio flash. I just can't handhold it well enough for pin-sharp pictures at 100%. If I wind the resolution down to 20 million pixels, will the images be acceptable, or would I be better off getting a 24-million-pixel D600 for non-tripod, handheld work?

Jonathan Pearson

A I'm not entirely sure what it is you're trying to achieve (or expecting), but 'pixel peeping' in this way is almost guaranteed to reveal inadequacies in a camera – inadequacies that may be of little or no consequence when realistic viewing distances are employed. If you want to try reducing the resolution, then by all means do so, but I think this comes down to improving your technique – you've already said that the camera is capable of producing 'breathtakingly sharp' results when it's on a tripod.

I would suggest you concentrate on your stance, how you hold the camera, and the aperture settings and shutter speeds that you use. It's traditionally been the case that you would use a shutter speed that's the reciprocal of the focal length or faster (such as 1/50sec with a 50mm focal length,

1/100sec with a 100mm focal length, and so on) to minimise camera shake, but with a high-resolution camera like the D800 this isn't always enough. The slightest movement can result in camera shake being recorded by the tightly packed pixels, so you may want to increase the minimum 'safe' speed by 2 or 3 stops (so 1/150sec with a 50mm focal length, 1/300sec with a 100mm focal length and so on).

I would also respectfully suggest that you worry less about the sharpness of your images when they're viewed at 'actual pixels' size. It's very easy to think things are 'way off' when they're viewed at a very high magnification, but it isn't always as bad as it looks when you see it printed on a web page. I certainly don't think you need to spend a further £1,000-plus on a D600 to get 'sharp' images! **Chris Gatcum**

IN NEED OF A FOOT

Q I have been a Benbo fan since I bought a Mark I tripod with a ball-and-socket head in the late '70s/early '80s. A few years later I invested in the lighter option of a Benbo monopod, pre-Trekker, so I suppose it is also a Mark I. Unfortunately, during a recent move, the monopod had a bit of an accident and I need a part for it. I have looked on the internet to try to find what I need, but parts suppliers can only give me shafts, heads, knobs and screws, and I want a rubberised foot.

I know it's the least likely part to get

damaged, but it has shattered. I could glue it together, but it's never going to be the same and I would always be afraid it would come apart at an inconvenient time. I have tried tracing the manufacturer, without success. Can you point me in the direction of someone who could help?

Bill Carey

A Benbo Tripods are now manufactured by Paterson Photographic (www.patersonphotographic.com), so that's probably the best place to start. I contacted the company on your behalf and was told:



ASK...

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'We sell replacement feet for Benbo Tripods, which come in sets of three. If the monopod is a derivative of the Benbo Classic No1 or No2, you can order a set of feet from our e-shop, located on the Paterson website. There was another monopod that had a different tube size, but we no longer have feet to fit it.'

So, I would suggest that you measure the diameter of your monopod's leg and contact Paterson Photographic to see if it's a match for the tripod feet in stock. If it is, then £11.06 plus delivery will get you a replacement monopod foot and a couple of spares. If not, then you may find that you can source a foot of the same size from a different tripod manufacturer.

Alternatively, I noticed that my local ironmonger has a wide range of rubber 'feet' for walking sticks, chair legs and so on, which inspired me to search for 'rubber ferrules' on eBay. This has given me 1,000-plus potential matches in a variety of sizes and shapes, so I'd be very surprised if you couldn't find a suitable replacement for your monopod.

Chris Gatcum

SOFTWARE VERSIONS

Q I often note that when Adobe Camera Raw is mentioned in AP it seems to have a number of facilities that are not available in the version I use. I have Basic, Detail and Camera calibration tabs only, whereas your illustrations seem to suggest seven other options – including Effects. Am I using an old version of ACR, or does Photoshop Elements (I use version 10) come with a less sophisticated version to Photoshop CS?

David Humble

A Adobe Camera Raw in Photoshop Elements has far fewer controls than Photoshop CS and the recently launched Photoshop CC, and raw processing is one of the main areas that separates the two programs. This applies to all versions of Elements (including the latest, Elements 11) so it's not simply a case

FROM THE AP FORUM

D-Lighting

Coz asks

How can I get the same effect in Photoshop as I get by using D-Lighting on my Nikon D40? I can't get the same effect using Lighten Shadows and I've tried fiddling with Levels, too. The problem is that I always bounce the flash when I use it to prevent it from being

AP GLOSSARY

COMPUTING TERMINOLOGY

Continuing last week's look into the world of computing jargon and acronyms, storage forms this week's *Glossary*:

HDD: Hard disk drive (or simply 'hard drive'). This is a built-in or external storage device that typically contains all your programs, files and folders. A hard drive is a mechanical device containing a disk that spins and is read in a similar fashion to a record. Like its vinyl counterpart, a sharp knock while it is operating can result in permanent damage and a subsequent loss of data.

SSD: The Solid State Drive is an emerging storage technology that looks likely to supersede the traditional hard drive (or at least fight it out with cloud storage). Its main appeal is that it is 'solid' rather than mechanical, so there are no moving parts to fail. This makes it potentially more reliable, and read/write times are faster as well.

RAID: Short for 'Redundant Array of Independent (or Inexpensive) Disks', RAID refers to two or more disk drives that are used together to help improve

performance or reliability. There are multiple RAID 'levels' (identified by a number), each of which works in a different way, but for photographers the simplest solution is RAID 1. With a RAID 1 configuration, two disk drives of equal capacity are used. The computer 'sees' them as a single drive and data is mirrored to both drives simultaneously, so that it is saved in two places. Should one drive fail, the other is a perfect copy.

CLOUD: 'Cloud computing' broadly refers to the use of servers accessed over the internet for storing information, rather than 'local-storage' devices attached to the computer, such as a hard drive or SSD. As well as storing your own files (images, documents and so on), cloud storage can also be used to access programs, as is the case with Google's Chromebook and Chromebox computers. The obvious downside is that you need an internet connection, otherwise you can't access anything.

of upgrading Elements or ACR to unlock the extra features – you need a different program entirely.

However, that doesn't mean you need to upgrade to the latest version of Photoshop. Adobe Lightroom uses the same iteration of Adobe Camera Raw as Photoshop CS/CC, but without the price tag. At the time of writing, Lightroom is £102.57 from www.adobe.com, whereas Photoshop CC, which replaces the CS line, starts at

£17.58 per month for a minimum term of 12 months (Adobe's new strategy is that you 'rent' the software, rather than buy it). For most enthusiasts a Lightroom/Elements combination would easily take care of all raw-processing and image-editing requirements, with the advantage that – for now, at least – you can buy the software and use it for as long as your computer will support it.

Chris Gatcum

too harsh, but sometimes the images look a bit dull. If I increase the flash output by one-third, it looks overexposed. Can anyone help?

Roger Provins replies

Have you tried using Curves instead of Levels? Incidentally, even if you used a lens with image stabilisation, it would have no effect on subject movement.

PeteRob replies

D-Lighting seems to be an in-camera setting that reduces contrast in the shadow and highlight parts of the tone curve, so you should be able to simulate it in most software.

It is not usually possible to do much with the

harsh shadows produced by direct flashlight, whether on or off-camera, other than to avoid them. This is why bouncing flash is better than direct flash, although results can vary depending on the wall/ceiling colour and texture – they often require some colour correction. For this reason, shooting raw or using a custom colour balance (fiddly in my view) is advantageous.

If +½ flash-exposure compensation is too much and your pictures look dull, try taping a bit of silver foil or white card to the back of the flash head so that it sticks up about 2in. Then, when you bounce the flash (assuming it's not off the wall behind you) some of the light will be thrown forward as fill-in. Some flashguns have a built-in reflector for this purpose. This might help.

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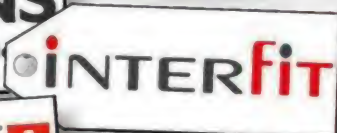
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AP guide to...

In-camera multiple exposures

Are you in a photographic rut and need to kick-start your creativity? Help is at hand as pro photographer **Doug Chinnery** explains in-camera multiple-exposure landscapes



MULTIPLE EXPOSURES WITH YOUR SMARTPHONE

IF YOU have a smartphone with the popular Hipstamatic app, you can experiment with double exposures, and it's very easy.

First, open the Hipstamatic app. On the rear of the camera in the top left of the screen is a slider control. Slide this to the left and it reveals a yellow icon of one square laid over another. Now take your first image and then take your second. Hipstamatic will simply blend them together and save them as a single image.

The look is very much like multiple exposures made on film cameras because the images aren't blended together, they are overlaid one on top of the other.

Another smartphone app for multiple exposures, which allows more control and more effects, is OverCam. You can find more details at www.studio-307.com.

Please note: this is not included in the standard app you need to download the Multiple Exposure Kit.



ONE COMPLAINT often heard from amateur photographers is: 'I'm stuck in a photographic rut.'

However, there's really no excuse for this, because digital photography allows us to try loads of different techniques without worrying about the expense if it all goes wrong. So why not try the unpredictable but incredibly creative technique of multiple-exposure photography? I should point out that this is not about bracketing exposures – it's not HDR or exposure blending in the ways you might have tried before. With multiple-exposure photography, one image is placed on top of another (or on top of many) and then they are blended in different ways to achieve different effects. It is not a new technique, either, as film photographers have long known that combining exposures can do interesting things.

TRADITIONAL METHODS

Many creative film photographers will be familiar with the technique of exposing the same frame twice, or sometimes three or four times. This overlays one image on top of the other. Often the effect isn't successful due to its unpredictability, but occasionally the results can be really interesting. To achieve the effect it takes a camera that allows two exposures to be made without advancing



Top: 'Tulip'. EOS 5D Mark III, 100mm, f/2.8 at 1/160 sec, ISO 800, 9 exp, Average blending mode, handheld

Above right: 'Reflections in Puddle'. Ilford Isolette, ISO 400, 3 exp, camera rotated, underexposed

Above far right: 'Wildflowers and Clouds, Tuscany' EOS 5D Mark III, 45mm, 1/80sec at f/16, ISO 200 9 exp, Average blending mode, handheld

Right: 'Vase of Lilac'. EOS 5D Mark III, 45mm, 1/500sec at f/2.8, ISO 800, 9 exp, Average blending mode, handheld





CANON BLENDING MODES

RECENT Canon models such as the EOS-1D X and the EOS 5D Mark III allow the user to control the way the multiple images are blended together to give different effects. The controls are accessed via the creative button on the rear of the camera.

ADDITIVE: This overlays each image on top of one another without making any adjustments for levels of brightness. If bright areas overlap, they will get brighter in the final image. The look and feel is very similar to multiple exposures made with film cameras. It is best to underexpose each shot to avoid the final image overexposing. You can adjust the exposure of each shot before you take it in this mode to account for different subject matter. Be aware that in this mode it could take some time for the camera to process the 'blend', so it may take a while to write the final image to the card.

AVERAGE: A very useful setting if you want a multiple-exposure image of the same scene either without moving the camera between shots or if movement is

limited. The camera intelligently reduces the exposure of each image based on how many shots you are taking to try to avoid overexposure, although you can manually adjust the exposure between shots. This mode is useful if, with the camera tripod mounted, for recording action. Imagine a snowboarder doing a jump. Rapid fire as he moves through the air and he will record in several positions through the final frame.

BRIGHT: This is for scenes that are mostly dark (at night or in dark interiors). Only bright objects will be composited. The classic example is that of a rising full moon. Images taken at intervals will overlay the moon as separate discs rising across the sky, but the dark sky will not get brighter. If bright objects do overlap they don't get brighter.

DARK: This works in the opposite way to the bright mode. The camera only blends the dark areas of the image, so it is useful for eliminating bright highlights and reflections. The dark areas get darker while bright areas remain largely unchanged.



The multiple-exposure menu is accessed by pressing the creative mode button on the camera back



Blending modes available in the latest Canon bodies



© JOHN GRAVETT

This shot, 'Windy Birch', was taken by John Gravett. It illustrates the interesting effects that can be achieved by incorporating movement into multiple-exposure images

'Wind blowing grasses and wild flowers, scudding clouds, breaking waves – in fact, anything moving in the frame will create different looks'

merging of up to nine images, have added four blending modes. These modes allow Canon users to affect the way the pixels are merged together (see Canon blending modes on page 63). You can also select a photograph made earlier, that you have on a memory card, as your base image and then blend further images into it.

The modes can be used for 'serious' photography. For example, an architectural photographer can use a tripod-mounted camera and properly expose an interior and the view through the windows in-camera, eliminating the need for taking multiple images and blending later in Photoshop. Sports and animal photographers can create images of action moving through the frame with amazing results. The potential is therefore very exciting.

When shooting landscapes, interesting effects can be created with the camera set on a tripod. Wind blowing grasses and wild flowers, scudding clouds, breaking waves – in fact, anything moving in the frame will create different looks. You can choose to shoot the frames in quick succession or take more time, shooting an image every few seconds or minutes, and each technique will yield different results. Add to this the ability to experiment with the various blending modes and the variations are huge.

Sometimes I like to take the process further and become even more creative. I have been experimenting with combining the multiple-exposure modes in my Canon EOS 5D Mark III with intentional camera movement (ICM) techniques. Although this isn't to everyone's taste, I enjoy the randomness and artistic feel of the images this process can create.

Here I find the 'average' blend mode is most effective as this adjusts the exposure of each frame to prevent overexposure. I then move my camera (usually working handheld) either between each frame, keeping it still while the shutter fires, or I continue to move the camera as the shutter fires. This technique increases the unpredictability of the results so you have to be patient and make lots of images. Most will be deleted, but those that do work make the effort well worthwhile. They can never be copied or replicated (even by me), so every image is unique and they certainly help us break free from shooting clichés!

We all get a bit stagnant in our photography sometimes, but there is always something different we can try to reinvigorate our passion for the art. Why not explore the endless possibilities of multiple-exposure photography yourself and see what you can create? **AP**

DO IT YOURSELF

Although some modern cameras provide users with a quick fix for shooting a multiple exposure, you can create a multiple-exposure photograph using any camera and software.

First, you need to select your camera settings. You don't want them to change between your shots, so it's important to shoot manually and fix all the settings. You will also need to mount your camera on a tripod so there is no movement between shots. Finally, a remote shutter release is a great idea, again to ensure no camera shake in your photos. If you don't have a remote release, you can use the self-timer.

Once you have set up your camera and your composition, take your photos. You need at least two photos. Think about taking one fast shutter speed of a landscape and one with a longer shutter, so there is a version with everything still and sharp and one where the leaves on the trees are blurred and moving.

Take your photos into Photoshop, or your image-editing program, and place them on separate layers. Use the Eraser tool to remove areas so that your photo has the best bits of both the long, and short exposureS. It really is that simple.

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CONTRAX ARIA BODY (STRAP, INSTRUCTIONS).	EXC++-BOXED £1,999.00
CONTRAX FIT TASHICA 28mm 1/2.8 SUPERB CONDITION.	MINT-BOXED £95.00
CONTRAX 45mm 1/2.8 TESSAR T* PANCAKE LENS + HOOD.	MINT-BOXED £225.00
CONTRAX 50mm 1/1.7 PLANAR AE.	MINT-BOXED £1,465.00
CONTRAX 85mm 1/1.4 PLANAR MM.	MINT-BOXED £1,425.00
CONTRAX 135mm 1/2.8 SONNAR T* MM.	EXC++-BOXED £1,995.00
CONTRAX TLA 280 FLASH.	MINT-BOXED £95.00
RICOH GR1 DATE COMP + CASE + HOVA FILTER SET.	MINT-BOXED £295.00

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LEICA M6 BLACK BODY.	EXC++-BOXED £995.00
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LEICA M4-P BLACK BODY.	MINT-BOXED £995.00
LEICA M4.2 BLACK BODY.	EXC++ £495.00
LEICA M3 SINGLE WIND 9800x JUST SERVICE.	EXC++ £545.00
LEICA M4a BODY SER NO 12659X3 CIRCA 1970.	MINT-BOXED £575.00
LEICA M4a BODY SER NO 14111X3/CIRCA 1975-76.	EXC++ £475.00
LEICA III BODY SER NO 1816X3/CIRCA 1945 NEEDS SERVICE.	EXC++ £1,775.00
LEICA IIIIF BODY DELAYED ACTION.	EXC++ £299.00
LEICA III WITH SCM 3.5 ELMAR.	MINT-BOXED £575.00
LEICA CL BODY COMP WITH 40mm 1/2.8 SUMMICRON.	MINT-BOXED £795.00
LEICA CL BODY.	MINT-BOXED £495.00
MINOLTA CLE WITH 40mm 1/2.8 ROKKOR.	EXC++ £499.00
MINOLTA CLE BODY COMPLETE WITH CASE.	EXC++ £499.00
LEICA STANDARD CHROME WITH CASE.	EXC++ £299.00
LEICA FIT MINOLTA 28mm 1/2.8 ROKKOR.	MINT-CASED £395.00
LEICA FIT MINOLTA 40mm 1/2.8 ROKKOR.	MINT-CASED £295.00
LEICA FIT MINOLTA 90mm 1/4 ROKKOR.	MINT-CASED £295.00
LEICA 50mm 1/2.8 SUMMICRON BLACK LATEST NOT 6 BIT.	MINT-BOXED £1,175.00
LEICA 50mm 1/2.8 COLLAPSIBLE ELMAR + LEICA FILTER.	MINT-BOXED £335.00
LEICA 90mm 1/2.8 SUMMICRON CHROME M.	MINT-CASED £1,275.00
LEICA 90mm 1/4 COLL ELMAR M MOUNT.	EXC++-IN KEPPER £1,719.00
LEICA 135mm 1/2.8 ELMARIT WITH SPECS.	EXC++ £275.00
LEICA 135mm 1/4.5 Hektor + HOOD M MOUNT.	EXC++ £99.00
LEICA 135mm 1/4.5 Hektor IN KEPPER.	EXC++ £1,999.00
LEICA 90mm 1/4 ELMAR BLACK SCREW.	MINT-BOXED £1,495.00
LEICA 135mm 1/4.5 Hektor + HOOD SCREW.	EXC++-BOXED £1,415.00
LEICA HANDSHIP FOR M4/M5 etc.	MINT-BOXED £145.00
LEICA WINDER M4-2 FOR M4 etc.	MINT-BOXED £145.00
LEICA RS BODY BLACK.	EXC++-BOXED £299.00
LEICAPEX SL BODY CHROME.	MINT-BOXED £299.00
LEICA 50mm 1/2.8 SUMMICRON 3 CAM.	EXC++ £299.00
LEICA 180mm 1/4 ELMARIT R 3 CAM.	EXC++ £345.00
LEICA 28 - 70mm 1/3.5-4.5 VARIO ELMAR ROM.	MINT-BOXED AS NEW £445.00
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ZEISS 4x45 BINOCL. 15x45 EPHEGE CASE.	MINT-BOXED £1,195.00
SWAROVSKI 6 x 30 SLD "B" BINOCL. WITH CASE.	MINT-BOXED £799.00

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VOIGTLANDER 21mm 1/4 BLACK WITH 21mm FDR + M RING.	MINT-BOXED £395.00
VOIGTLANDER 35mm 1/2.5 COLOR SKOPAR VM M + HOOD.	MINT-BOXED £299.00
VOIGTLANDER 35mm 1/1.7 ULT ASP + FILT/HALO + M RING.	MINT-BOXED £365.00
VOIGTLANDER 35mm 1/1.7 ULT ASP + M RING SILVER.	MINT-BOXED £299.00
VOIGTLANDER WINDER T.	MINT-BOXED £129.00
VOIGTLANDER BESSA SLR GRIP.	MINT-BOXED £49.00
VOIGTLANDER BESSA WINDER / GRIP FOR T & R2.	MINT-BOXED £115.00
VOIGTLANDER ANGLE FINDER + 15.21, 25mm ADAPTORS.	MINT-BOXED £199.00

Medium & Large Format

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BRONICA ETR5 COMPLETE WITH 75mm EII + 120 BACK.	EXC++ £1,775.00
BRONICA RF 45mm 1/4 ZENZANON FOR 645 R/F + FINDER.	MINT-CASED £399.00
BRONICA 50mm 1/2.8 ZENZANON MC.	EXC++ £399.00
BRONICA 150mm 1/3.5 ZENZANON PE.	MINT-BOXED £1,950.00
BRONICA 150mm 1/3.5 ZENZANON E MC.	MINT-BOXED £1,919.00
BRONICA 150mm 1/3.5 ZENZANON E MC.	MINT-BOXED £1,999.00
BRONICA 150mm 1/4 F.	MINT-BOXED £79.00
BRONICA ETR5S 120 BACK.	MINT-BOXED £39.00
BRONICA ETR5S POLAROID BACK.	MINT-BOXED £195.00
BRONICA PLAIN PRISM FOR ETR5S/ETR5.	MINT-CASED £99.00
BRONICA 100mm 1/3.5 ZENZANON S.	EXC++ £1,119.00
BRONICA 100mm 1/4 MACRO ZENZANON PE.	MINT-BOXED £245.00
BRONICA 150mm 1/2.8 EX DG MACRO SUPERB SHARP LENS.	MINT-BOXED £1,695.00

BRONICA SQA + 80mm 1/2.8 S. PRISM FOR BACK, GRIP.	MINT-EXC++ £395.00
BRONICA 65mm 1/4 ZENZANON PS FOR SQ.	MINT-CASED £145.00
BRONICA 110mm 1/4 PS ZENZANON MACRO FOR SQ.	MINT-CASED £365.00
BRONICA 150mm 1/4 PS ZENZANON FOR SQ.	MINT-CASED £145.00
BRONICA SQA 120 MAGAZINE BACK.	EXC++ £45.00
BRONICA SQA/120 POLAROID MAGAZINE BACK.	MINT-BOXED £59.00
BRONICA 135W BACK FOR SQ VERY RARE.	EXC++ £1,695.00
FLUO GW 670 MK II C/W 90mm 1/3.5 LENS.	MINT-BOXED £675.00
KAMAYIA 35mm 1/4.5 WITH FINDER & HOOD FOR 77II.	MINT-BOXED £995.00
KAMAYIA 150mm 1/4.5 WITH HOOD FOR 77II.	MINT-BOXED £775.00
MAMIYA 150mm 1/4.5 + HOOD FOR MAMIYA 77II.	MINT-BOXED £1,425.00
MAMIYA 180mm 1/4.5 SEKOR 2 W FOR RZ.	MINT-BOXED £1,919.00
MAMIYA 250mm 1/4.5 LENS FOR RZ.	MINT-BOXED £1,995.00
MAMIYA 150mm 1/3.5 A/F FOR 645 A/F.	MINT-BOXED £299.00
MAMIYA 210mm 1/4 SEKOR C FOR 645.	MINT-CASED £1,195.00
MAMIYA 180mm 1/4.5 SEKOR FOR RB.	MINT-BOXED £1,695.00
MAMIYA RZ 67 PRO BACK.	MINT-BOXED £59.00
MAMIYA RZ 67 PRO II BACK.	MINT-BOXED £79.00
MAMIYA 220 BACK FOR RZ 67.	MINT-BOXED £99.00
PENTAX 55mm 1/3.5 TAKUMAR SMC FOR 6x7.	MINT-BOXED £295.00
PENTAX 55mm 1/3.5 FOR PENTAX 645.	MINT-BOXED £1,999.00
PENTAX 150mm 1/2.8 FOR PENTAX 67 + FILTER AND HOOD.	MINT-BOXED £2,225.00
ROLLEIFLEX 6008 PRO + 80mm HT LENS.	MINT-BOXED £995.00
ROLLEIFLEX SCHNEIDER 150mm 1/4.5 MACRO FOR 6008.	MINT-BOXED £1,695.00
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YASHICAMAT 124C WITH CASE (GREAT CAMERA).	MINT-BOXED £1,995.00
VISTA TYPE N 4x5 MOUNT ROLL FILM HOLDER FOR 6x7.	MINT-BOXED £1,715.00

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HASSELBLAD 503CX COMP WITH 80mm CF + A12 BACK.	MINT-BOXED £995.00
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HASSELBLAD 500CM BODY WITH 80mm 1/2.8 T* + HOOD.	MINT-BOXED £995.00
HASSELBLAD 90mm 1/4 FOR XPAN.	MINT-BOXED £365.00
HASSELBLAD 90mm 1/4 FOR XPAN.	MINT-BOXED £365.00
HASSELBLAD 503 CX WITH 80mm CF + BACK + W/LF.	EXC++ £1,295.00
HASSELBLAD 500ELM IN BODY + A12 BLACK BACK.	EXC++ £299.00
HASSELBLAD 50mm 1/4 CF OF FLE DISTAGON + HOOD.	MINT-BOXED £999.00
HASSELBLAD 150mm 1/4 SONNAR CF.	MINT-BOXED £395.00
HASSELBLAD 150mm 1/4 SONNAR CF.	EXC++ £3,775.00
HASSELBLAD A12 BACK BLACK WITH D/SIDE HOLDER.	MINT-BOXED £245.00
HASSELBLAD A12 BACK.	EXC++ £99.00

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CANON SUMMER CASHBACKS - END 31st of JULY 2013 - CANON SUMMER CASHBACKS

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5D MKIII body	£2,326	EOS 6D + 24-105L	£2,149	70-200mm f2.8 IS II	£1,899	300mm f4 IS	£1,249
5D III + 24-105 f4 IS	£2,977	EOS 6D + 24-70 f4L	£2,595	70-200mm f2.8	£1,095	300mm f2.8 IS II	£5,140
5D MK III body + BG-E11 Grip	£2,475	EOS 700D + 18/55 IS II	£649	70-300 f4-5.6 IS	£1,299	400mm f2.8 II IS	£8,895
5D MK III + 24-70 f2.8 MK II	£4,099	EOS 100D 18/55 STM	£649	100-400mm IS	£1,379	400mm f4 DO IS	£5,699
EOS 7D v2	£1,049	10-22mm EFS	£699	TSE 17mm f4	£2,049	500mm f4 II IS	£7,749
EOS 7D + BG-E7 Grip	£1,124	16-35mm f2.8 II	£1,277	TSE 24mm f3.5 II	£1,799	600mm f4 II IS	10,479
EOS 7D + EFS 15-85 IS	£1,759	17-40mm f4	£675	24mm f1.4 II	£1,399	1.4 X or 2 X EXTENDER III	£429
EOS 7D + 18-135mm IS	£1,479	17-55mm f2.8 EFS	£859	50mm f1.2	£1,349	200 - 400mm f4 IS Extender	11,999
EOS 1100D Body	£199	17-85mm EFS IS	£379	50 f1.4 USM	£315	430EX II Speedlite	£209
Pixma Pro 100	£419	18-200mm EFS IS	£445	35mm f2 USM	£230	600EX-RT Speedlite	£499
Pixma Pro1	£649	24-70mm f2.8 II	£1,895	85mm f1.2 II	£1,879	Powershot G15	£399
70D Body Pre Order	£1079	8-15mm f4 Fisheye	£1,199	100 f2.8 Macro	£465	Powershot G1X	£459
70D + 18-135 IS STM Lens	£1399	70-200mm f4	£559	100mm f2.8 Macro	£779	Powershot S110	£310

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UK STOCK	£5,658	24-85 f3.5/4.5 AFS VR	£429	28mm f1.8G AFS	£529
D4 + 70-200 f2.8G AFS VR II	£5,298	18-300mm G ED VR DX	£739	85mm f1.4G AFS	£1,195
D4 + 24-70 f2.8G AFS	£5,398	10-24mm f3.5-4.5 G AFS DX	£679	85mm f1.8G AFS	£399
D600 Body - Claim £150	£1,375	16-85mm f3.5-5.6G AFS VR	£469	105mm f2.8G Micro AFS VR	£639
D600 + MB-D14 Grip	£1,589	16-35mm f4G AFS VR	£849	200-400mm f4 AFS VR II	£4,699
D800 Body	£1,995	18-35 f3.5/4.5 AFS VR	£599	200mm f2G AFS VR II	£4,299
D800E Body	£2,349	14-24mm f2.8G AFS	£1,339	300mm f2.8G AFS VR II	£4,149
D800E + 24-70 f2.8G AFS	£3,372	18-200mm f3.5-5.6G DX VR II	£619	400mm f2.8G AFS VR	£6,799
D800E + 14-24 f2.8G AFS	£3,472	24-70mm f2.8G AFS	£1,249	500mm f4G AFS VR	£5,995
D7100 Body	£899	24-120mm f4G AFS VR	£849	600mm f4G AFS VR	£7,149
D7100 + 18-105 VR	£1,049	28-300mm G AFS VR	£719	800mm f5.6G AFS VR	£15,559
D7000 + 18-105	£749	70-200mm f2.8G AFS VR II	£1,595	2x TC-20 E III Converter	£399
D7000 Body	£599	70-300mm f4.5-5.6G AFS VR	£429	1.4x II or 1.7x II Converter	£323
D5200 + 18-55 VR	£639	80-400mm f4.5-5.6 AFS VR	£2,449	PC-E 24mm f3.5 D ED	£1,449
D3200 Body	£339	200-400 f4G AFS VR II	£4,699	PC-E 45mm f2.8 D ED	£1,449
D3200 + 18-55 VR	£399	10.5mm f2.8G DX	£555	SB910 Speedlight	£369
Nikon WU-1A	£54.99	24mm f1.4G AFS	£1,495	SB700 Speedlight	£249
F6 Body	£1,530	35mm f1.4G AFS	£1,349	SB-R1 Macro flash	£420
D3X Body	£4,999	35mm f1.8G AFS DX	£175	SB-R1C1 Commander kit	£599
MB-D12 Grip	£329	40mm f2.8 Micro AFS DX	£219	SU 800 Commander	£280
MB-D11 Grip	£249	50mm f1.4G AFS	£307	WT5 Transmitter	£459
		50mm f1.8G AFS	£169		

HASSELBLAD

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New HSD-50 Body set	£32,000
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CFV-50 for 500 series	£10,995
28mm f4 HCD Lens	£3,439
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50mm f3.5 HC II Lens	£3,162
HTS Tilt+ Shift Adapter	£4,113
80mm f2.8 HC Lens	£1,895
100mm f2.2 HC Lens	£2,740
120mm f4 Macro HC II Lens	£3,690
150mm f3.2 HCN Lens	£2,740
210mm f4 HC Lens	£3,057
300 f4.5 HC Lens	£3,690

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500R/500R Travel Pak Tx Kit	£1,349	Bowens 200/200 Travel Pack	£839
500R/500R/500R Tx Kit	£1,449	Phone for Accessories	
500/500 PRO Tx Kit	£1,149	Travel pak - Small	£495
500/500 PRO Travelpak Tx Kit	£1,599	Travel Pak - Large	£560
500/500/500 PRO Tx Kit	£1,799	Ringlight Converter	£272
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750/750 PRO Travelpak Tx Kit	£1,749	Pulsar Tx + B/Trigger card	£129
750/750/750 PRO Tx Kit	£1,999	Pulsar Tx Radio Trigger	£76
1000/1000 PRO Tx Kit	£1,549	Pulsar Rx set	£79

Leica

S Body	£15,995
S Body + 70mm CS Lens	£19,995
M body NEW Pre orders	£5,100
M-E body	£4,200
NEW Leica X Vario	£2,150
M Monocrom	£6,200
50mm f 0.95 Noctilux - Blk	£7,650
28mm f2 Summicron - Blk	£2,850
35mm f2 Summicron - Blk	£1,999
50mm f1.4 Summilux - Blk	£2,800
50mm f2 Summicron	£1,564
X2 Black or Silver	£1,449
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D-Lux 6	£549
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SIGMA 10-20mm f4-5.6 EX DC	£369
SIGMA 10-20mm f3.5 EX DC	£459
SIGMA 12-24mm f4.5/5.6 EX II	£669
SIGMA 24-70 f2.8 EX DG HSM	£599
SIGMA 70-200 f2.8 EX DG OS	£899
SIGMA 120-400mm DG OS	£649
SIGMA 150-500mm DG OS	£749
SIGMA 50-500mm DG OS Nikon	£949
SIGMA 85 f1.4 EX DG HSM	£669
SIGMA 300 f2.8 EX DG HSM	£2,249
NEW SIGMA 35mm f1.4 DG HSM	£699
Tokina 11-16mm f2.8 ATX MK II	£599
Tokina 12-24mm f4 II ATX ProDX	£495
Tokina 100 f2.8 Macro ATX Pro	£395
Tokina 16-28mm f2.8 ATX Pro FX	£775

ZEISS ZF.2 for Nikon ZE Canon, ZM Leica

15mm f2.8 ZF.2/ZE NEW	£2,150
135mm f2 ZF.2/ZE NEW	£1,695
21mm f2.8 ZF.2/ZE	£1,380
25mm f2.8/Nik ZF.2	£756
28mm f2 ZF.2/ZE	£940
35mm f1.4 ZF.2/ZE	£1,380
35mm f2 ZF.2/ZE	£818
50mm f1.4 ZF.2/ZE	£532
85mm f1.4 ZF.2/ZE	£940
50mm f2 Makro ZF.2/ZE	£940
100mm f2 Makro ZF.2/ZE	£1,380
21mm f4.5 Biotagon ZM	£859
25mm f2.8 Biotagon ZM	£859
28mm f2.8 Biotagon ZM	£770
35mm f2 Biotagon ZM	£770
50mm f1.5C Sonnar ZM	£859

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190 XProB	£109	804 RC2 head	£53
190 CXPro 3	£225	808 RC4 head	£102
190 CXPro 4	£232	410 head	£147
055 XProB	£119	701 HDV	£86
055 CX Pro 3	£253	MVH502AH	£140
055CXPro 4	£259	303 Plus	£299
460 MG head	£68	303	£269
494 RC2 head	£45	324 RC2	£89
		327 RC2	£127
		468MGRC2	£191
		468 MGRC0	£191
		300N	£123

USED EQUIPMENT "Wanted quality photographic kit for Part exchange or Commission Sale"

Hasseblad CFV-50	£7995	Ronیکا FTR5 250mm F5.6	£175	Nikon AF DC 105mm F2D	£595	Canon EOS 1D MKIII body	£995
H4-135mm HC - 120 back	£2250	Ronیکا FTR5 40mm F1.1	£150	Nikon 500mm	£1175	Canon EOS 1D - 12-165mm	£1450
Polaroid Back H	£75	Fuji X100 Special Edition set	£649	Nikon 50mm F1.8 AFD	£75	Canon EOS SD body	£399
Fuji XF 16mm	£375	Leica M9 Black body	£2795	Nikon AF 5.8 200mm VBR	£450	Canon EOS 1DS MKIII body	£1199
Leica 50mm f2 Summicron	£1,295	Leica X Vario 12-18mm	£1429	Nikon AF 5.8 135mm f2.8	£495	Canon EOS XE1 + 18-55mm	£299
Fuji XPro 1 (earlier case)	£99	Ultraview II x 120D NEW	£1586	Nikon AF 5.8 135mm f2.8	£1195	Canon EF 300 f2.8 IS USM	£3195
H4D-411 - 35-90mm	£995	Ultraview 110x42 HD NEW	£1495	Sigma 12-24mm f2.8 EX DG HSM	£349	Canon EF 300mm f2.8L IS USM	£1199
Hasseblad 180mm Magazine	£195	Ultraview 110x42 HD NEW	£1495	Sigma 100mm f2.8 EX DG Nikon	£249	Canon EF 50mm f1.2 USM	£1199
50mm CT Lens	£350	Nikon 18-200mm AF VR II	£349	Sigma 18-50mm f2.8 EX DC Nikon	£179	Canon EF 70-200mm f4L IS	£395
Hasseblad 50mm CT Lens	£350	Nikon D200 - Grip	£199	Sigma 70mm f2.8 EX DG Nikon	£195	Canon EF 85mm f1.8 USM	£219
Hasseblad A12	£150	Nikon D700 + MB-D10 Grip	£1095	Sigma 12-24mm f2.8 EX DG Nikon	£250	Canon EF 100mm f2.8L IS USM	£875
Hasseblad 150mm G Lens	£295	Nikon D200 body	£495	Sigma 18-50mm f2.8 EX DC Nikon	£179	Canon EF 17-55mm f2.8 IS USM	£225
Roller 6000 18mm Magazine	£175	Nikon D90 body	£395	Nikon AF 5.8 135mm f2.8	£1195	Canon EF 24-105mm f4L IS	£579
Hasseblad 180 16 32 Mag	£495	Nikon AF 5.8 24mm f1.4G	£995	Nikon AF 5.8 135mm f2.8	£1195	Canon EF 28mm f2.8	£1195
Mamiya 55 110 AF Lens NEW	£95	Nikon AF 35mm f1.4G	£250	Nikon AF 5.8 135mm f2.8	£1195		
Mamiya 645 Pol Back New	£250	Nikon D800 body	£199	Nikon AF 5.8 135mm f2.8	£1195		
Mamiya 645 105 210mm	£179	Nikon AF 5.8 135mm f2.8	£179	Nikon AF 5.8 135mm f2.8	£1195		
Mamiya 645 210mm	£179	Nikon AF 5.8 135mm f2.8	£179	Nikon AF 5.8 135mm f2.8	£1195		
Mamiya 78 210mm Lens	£179	Nikon AF 5.8 135mm f2.8	£179	Nikon AF 5.8 135mm f2.8	£1195		

PocketWizard

Mini TT1 CE Canon	£149
Flex TT5 CE Canon	£149
1xMini 2xFlex Canon	£419
Mini TT1 CE Nikon	£149
Flex TT5 CE Nikon	£149
1xMini 2xFlex Nikon	£419
NEW 2x PLUS III	£249
Fuji Cashbacks see web	
Fuji X100S	£995
Fuji X20	£469
Fuji X-E1 + 18-55	£949



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1080p movie mode

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★★★★★ 'Superb replacement for D700' AlphaMan - N.W. England

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D4 Body £4239



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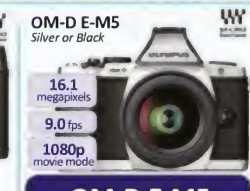
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Canon
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EOS 60D



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5.3 fps
1080p movie mode

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CUSTOMER REVIEW: 60D + 18-135mm f3.5-5.6 IS
★★★★★ "...a great camera to start your DSLR journey with!" Mr. Swadage - Essex

CUSTOMER REVIEW: 7D + 24-105mm f4.0 L IS USM
★★★★★ "Great Canon DSLR upgrade!" Mickeyblue - Yorkshire

Canon
EOS 6D



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4.5 fps
1080p movie mode
Full Frame CMOS sensor

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6D Body £1549
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CUSTOMER REVIEW: 6D + 24-105mm f4.0 L IS USM
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Canon
5D Mark III



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6.0 fps
1080p movie mode
Full Frame CMOS sensor

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CUSTOMER REVIEW: 5D Mark III +
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T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Duck Inks
T0551-T0554 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Photo R2400
T0551 Black	£8.99 8ml	£3.99 21ml, 3 for £10.99	Lilly Inks
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0591/2/3, each	£12.99 13ml	Check Website.	Teddy Bear Inks
T0594/5/6, each	£12.99 13ml	Check Website.	S20, S21, SX100/105/110/115/200/205/210/215
T0597/8/9, each	£12.99 13ml	Check Website.	SX400/405/415/515, D78/92/120, B40W, BX300
T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	DX4000/4400/5000/6000/7000/7400/8400/9400
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T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Owl Inks
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T0711 Black	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	R265/285/360, RX560/585/685
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T0871/2/3/4, each	£9.99 11.4ml	Check Website.	SX420W/425W/445W/525W/620FW, BX305F/320FW/525W/535W/625FWD/630FW, BX635FWD/BX925FWD/BX935FWD, B42WD
T0877/8/9, each	£9.99 11.4ml	Check Website.	Photo R3000 Turtle Inks
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T1281 Black	£7.99 5.9ml	£4.99 13ml	Fountain Pen Inks
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77mm Rubber Hood	£5.99

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30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£18.99
52mm Circular Polarizing	£19.99
55mm Circular Polarizing	£21.99
58mm Circular Polarizing	£24.99
62mm Circular Polarizing	£29.99
67mm Circular Polarizing	£34.99
72mm Circular Polarizing	£39.99
77mm Circular Polarizing	£44.99
82mm Circular Polarizing	£49.99
86mm Circular Polarizing	£59.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tint to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

More sizes in stock, from 46 to 82mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each	£11.99
58mm Starburst x4/6/8, each	£15.99
67mm Starburst x4/6/8, each	£21.99
72mm Starburst x4/6/8, each	£27.99

More sizes in stock, from 46 to 82mm!

Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II element features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!

FaderND MkII (2-8 stop)

52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

ND500MC (fixed 9 stop)

52mm ND500MC	£39.99
58mm ND500MC	£47.99
67mm ND500MC	£55.99
72mm ND500MC	£59.99
77mm ND500MC	£64.99

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-62mm	58-67mm	72-67mm
46-49mm	55-68mm	62-67mm	72-77mm
49-52mm	58-62mm	62-72mm	77-72mm

All just £4.99 each!

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm	
Nikon: 52, 55, 58, 62, 67mm	
Pentax K: 52, 55, 58, 62, 67mm	
Olympus: 52, 55, 58, 62, 67mm	
Sony: 52, 55, 58, 62, 67mm	

Coupling Rings - £11.99

Used to attach two lenses together via their filter threads, achieving high magnifications

52-52mm, 52-55mm, 52-58mm	
55-55mm, 55-58mm, 55-88mm	

T2 Mounts - £12.99

Canon, Nikon, Sony, Oly, Pentax

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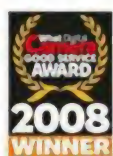
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200mm F5.6 Medical	E+ £399
400mm F4.5 Non AI	E+ £125
400mm F5.6 IFED AIS	E+ £749
100-300mm F5.6 AIS	E+ / E++ £289 - £349
600mm F4 IFED AIS	Unused £3,499
1000mm F1.1 Reflex	E+ £689
Arasat 35mm F2.8 PC Shift	E+ £149
Tamron 200-500mm F6.9	E+ £249
Tamron 300mm F2.8 LD SP	Unused £549
Zeiss 50mm F1.4 ZF	E+ £399
Zeiss 100mm F2.2 ZF Macro	E+ £329
SB11 Speedlight	Unused £179
SB12 Speedlight	E+ £39
SB15 Speedlight	E+ / E++ £29 - £35
SB16 Speedlight	E+ £59 - £75
SB17 Speedlight	E+ £35
SB18 Speedlight	E+ / Unused £10 - £30
SB20 Speedlight	E+ £39 - £49
SB218 Ringflash	E+ £149

Pentax 67 Series

6x7 Mirror Up Complete + TTL Prism	E+ £599
6x7 Mirror Up Complete + 90mm Leaf	E+ £489
6x7 Mirror Up + TTL Prism	E+ £499
6x7 Mirror Up + Prism	E+ £299
35mm F4.5 Fisheye Takumar	E+ / Mint- £379 - £499
45mm F4 SMC	E+ / Mint- £349 - £449
75mm F4.5 Takumar	E+ £129 - £199
120mm F3.5 Soft Focus	E+ £199
135mm F4 Macro	E+ £249 - £299
135mm F4 Macro Takumar	Exc / E+ £129 - £149
165mm F2.8	Exc £199
200mm F4	E+ £299
200mm F4 Takumar	As Seen / E++ £89 - £199
300mm F4	E+ / E++ £199 - £349
300mm F4 Takumar	As Seen / E++ £159 - £349
500mm F5.6	E+ £389 - £899
View 2x Converter	E+ £79
6x7 Autobelows	E+ / E++ £249 - £349
Plan Prism	E+ £95

Pentax AF

7-P Body Only	E+ / E++ £79 - £89
MZ7 + 28-80mm	E+ £59
MZ7 + 28-80mm	E+ £59
MZ5 + 28-80mm	E+ £79
MZ60 + 28-80mm	E+ £49
MZ30 + 35-80mm	E+ £35
MZ10 + 35-80mm	E+ £59
MZM Body Only	E+ £59
SPN Body Only	E+ £35 - £39
SPN Body Only	As Seen £39
SF7 + 28-80mm	E+ £39
1st Body Only	E+ £39
10-17mm F3.5-4.5 DA Fisheye	Mint- £369
16-45mm F4 DA ED AL	Mint- £179
16-50mm F2.8 A: DA SDM	E+ £589
17-70mm F4 DA AL (IF) SDM	Mint- £299
18-35mm F4-5.6 DA AL	Mint- £149
18-55mm F3.5-5.6 DA AL	Mint- £39
24mm F2 SMC FA IF AL	E+ £499
28-70mm F4 FA AL	E+ / E++ £49 - £89
28-80mm F3.5-5.6 FA	E+ / E++ £39 - £49
31mm F1.8 AL Limited	Mint- £749
35-80mm F4-5.6 SMC F	E+ / E++ £19 - £25
35mm F2 SMC FA AL	Mint- £299
35mm F2.8 DA Limited Edition	Mint- £259
50mm F1.8 DA Limited Edition	Mint- £450
50mm F1.4 SMC FA	Mint- £229
80-200mm F4.7-5.6 F	E+ £59
Sigma 10mm F2.8 EX DC Fisheye	Mint- £369
Sigma 10-20mm F4-5.6 DC HSM	E+ £269
Sigma 50-500mm F4-6.3 Apo DG	E+ £479
Tamron 17-50mm F2.8 D II	Mint- £199
Tamron 28-75mm F2.8 XR Di AF	Mint- £219
Tamron 28-200mm F3.8-5.6 XR	E+ £119
Tokina 19-35mm F3.5-4.5 AF	E+ £79
AF360F2G Flash	E+ £99
AF500F2T Flash	E+ / E++ £49 - £89
AF500F2T Flash	E+ / E++ £69 - £79

SIGMA

SPECIAL OFFERS WEEK

July 29th ~ August 2nd 2013



10-20mm F3.5 EX DC

SRP £649

LIMITED OFFER PRICE £450



18-250mm F3.5/6.3 DC OS

SRP £549

LIMITED OFFER PRICE £299



70-200mm F2.8 EX DG Macro II

SRP £839

LIMITED OFFER PRICE £519

OTHER ZOOMS	SRP	Ffordes
17-50mm f2.8 EX DC OS	£689	£315
17-70mm F2.8-4 DC OS Macro	£449	£350
50-200mm f4-5.6 DC	£179	£89
50-500mm f4.5-6.3 APO DG OS	£1499	£989
70-300mm f4-5.6 DG Macro	£169	£99
120-300mm f2.8 EX APO DG OS (Canon only)	£2799	£1950
120-400mm f4.5-5.6 APO DG HSM	£899	£630



4.5mm F2.8 EX DC HSM

SRP £739

LIMITED OFFER PRICE £579



35mm F1.4 DG HSM

SRP £799

LIMITED OFFER PRICE £659



300mm F2.8 APO EX DG HSM

SRP £2899

LIMITED OFFER PRICE £2289

OTHER PRIMES	SRP	Ffordes
15mm EX DG	£629	£470
24mm F1.8 DG Macro	£529	£399
30mm F1.4 EX (Nikon Only)	£449	£249
50mm F1.4 EX DG	£459	£350
85mm f1.4 EX DG	£829	£639

Limited offer prices only while stocks last and during period shown above

SIGMA DEMO DAY Wednesday 31st July

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USED BARGAINS

CANON DIGITAL SYSTEM

Full Frame Sensor	
10S Mid body box	Exc++ £1290
50 Mid body	Exc++ £1190
50 Mid body	Exc++ £1400
50 Mid body box	Exc++ £1240
10S Mid body box	Exc++ £540

APS-H SENSOR

10 MVI body	Exc++ £2590
EOS 10 MVI Body Box	M £2890
EOS 10 MVI Body Box	Mint £1290
EOS 10 MVI Body Box	Exc++ £1090

APS-C SENSOR

EOS 30D body	Exc++ £249290
EOS 40D body	Exc++ £329
EOS 40D body	Exc++ £290
EOS 300D + 18-55mm	Mint £190
EOS 400D + Canon 18-55	Exc++ £190
EOS 400D Body box	Mint £140
450D + 18-55 IS Box	Exc++ £290
EOS 50D Body Box	Exc++ £440

CANON "L" SERIES ZOOM LENSES

17-40mm RL	Exc++ £440
24-70mm 2.8 L IS, L.H. case	Exc++ £860
EF 24-105mm F4 L IS + hood	M £320
28-300mm 0.55-6.3 IS box	Mint £1440
EF 28-300mm 0.55-6.3 IS + Hood	M £1440
70-200mm 2.8 L IS box	Mint £1290
70-200mm 2.8 L IS box	Exc++ £1150
100-400mm 0.55-6.3 IS box	Exc++ £370

CANON "L" SERIES PRIME LENSES

50mm F1.2 L	Mint £990
EF 55mm F1.2 Mid Hood, Case	Mint £1490
EF 135mm F2.0 Hood, Case	Mint £790
180mm 0.5 L macro box	Mint £390
200mm 2.8 L Mid box	Mint £490
300mm F4 L + case	Mint £890
500mm F4 L + case	Mint £4990
All Hood Collar	Mint £40

CANON EXTENDERS

1.4x Mid box	Mint £240
2.0x Mid box	Mint £270
2.0x Mid	Mint £340
2.0x M1	Exc++ £150

CANON EF/EF-S LENSES

EF 17-40mm IS box	Mint £290
EF 28-35mm 0.55-6.3 + Hood	Mint £290
EF 28-200mm 0.55-6.3 USM Box + Hood	Exc++ £220
EF 70-210mm 0.55-6.3 USM + Hood	Mint £190
EF 75-300mm 0.55-6.3 USM + Hood	Exc++ £190
EF 75-300mm Mid + Filter	Mint £190
EF 80-200mm Mid	Mint £90
EF 80-200mm 0.55-6.3	Exc++ £90
EF 100mm F1.8 Mid	Mint £140

EOS ACCESSORIES

SB-5 EX 1 Speedlight	Exc++ £320
SB-5 EX Speedlight	Exc++ £190
220EX Speedlight	Mint £70
SB-5 EX 1 Speedlight Box Case	Mint £390
WFT-54 10 Transmitter	Mint £390
BG-64 (EWING)	Mint £70
BG-64 (EWING)	Exc++ £120
BG-64 (EWING)	Mint £130
LPE4 (145/10 Mark 3 Series)	Mint £70

CONAX G SYSTEM

100mm F1.8	Mint £140
135mm F2.0	Mint £140
180mm F2.0	Mint £140
200mm F2.0	Mint £140
250mm F2.0	Mint £140
300mm F2.0	Mint £140
350mm F2.0	Mint £140
400mm F2.0	Mint £140
450mm F2.0	Mint £140
500mm F2.0	Mint £140
550mm F2.0	Mint £140
600mm F2.0	Mint £140
650mm F2.0	Mint £140
700mm F2.0	Mint £140
750mm F2.0	Mint £140
800mm F2.0	Mint £140
850mm F2.0	Mint £140
900mm F2.0	Mint £140
950mm F2.0	Mint £140
1000mm F2.0	Mint £140

NIKON DIGITAL SYSTEM

D3000 + 18-55mm VR	Exc++ £190
D3000 body box	Mint £390
AF 18mm 0.8 Diaphragm	Mint £490
AF 18-55mm 0.8 Diaphragm	Exc++ £130
AF 17-35mm 0.8 Diaphragm	Mint £1290
AF 24-85mm 0.8 Diaphragm	Exc++ £390
AF 75-300mm 0.8 Diaphragm	Mint £180
AF 100-400mm 0.8 Diaphragm	Exc++ £390

REALLY RIGHT STUFF

Anglo Bracket 10 MVI	Mint £30
Tipool Photo SL Mid II Series II 10S + 10S	Mint £30

TIFFEN FILTERS

77mm CPL + 812 warm	Mint £100
82mm CPL + 812 warm	Mint £100
Complete with Tiffen case	

CANON FD SYSTEM

A1 + 50mm F1.8	Exc++ £190
A1-Program + 50 F1.8	£170/90
A1 + 50mm F1.8	Exc++ £130
A1 + 50mm F1.8	Exc++ £149/90
A1 + 50mm F1.8	Mint £190
FTB QL + 50mm F1.8	Exc++ £240
Angle Finder B	Mint £70
Canon Bracket Box, Case Photo QL or FTB	Mint £30
Photomicro Unit F	Mint £40
FD Camera Holder	Mint £30
Macroholder MFA-52 Adapter	Mint £30
FD Window A	Exc++ £25
FD Window A	Mint £30
FD Speedlite 200T	Mint £25
FD Speedlite 200TL	Mint £30
FD 28mm 0.8	Mint £30
FD 28mm 0.8	Mint £30
FD 28mm 0.8	Mint £30
FD 35mm 0.8 SSC breach lock	Exc++ £190
FD 35mm 0.8	Mint £120
FD 50mm F1.2 L	Mint £590
FD 50mm F1.2	Mint £300
FD 135mm 0.5 B.L.	Exc++ £39
FD 200mm N	Mint £70
FD 500mm N	Exc++ £570
FD 70-210mm N	Mint £120
FD 70-210mm N	Mint £115
FD 100-300mm 0.5	Mint £140
FD 50-300mm N SL	Mint £590
FD 200 Extender	Mint £30
FL 30mm 0.5	Mint £30
Volar FD 21mm 0.8	Exc++ £70
FL 50mm F1.8	Mint £40

SUPER 8 CINE

Bales 150 Super	Mint £290
Canon Auto Zoom 818	Exc++ £140
Canon Auto Zoom 814	Exc++ £240

OLYMPUS SYSTEM

OM10 + 50 F1.8 Zuiko Lens Hood + Case	Mint £220
OM10 + 50 F1.8 Zuiko	Exc++ £80
Olympus XA + A15	Mint £140
Olympus XA2 + A11	Exc++ £80
Winter 2	Exc++ £25
Zuiko 65-200mm N	Exc++ £80
Volar Series 1 28-90mm	Exc++ £70
Zuiko 35-70mm N	Exc++ £40
Zuiko 35-70mm 0.54 L	Exc++ £80
Zuiko 70-150mm N	Exc++ £590/70
Zuiko 70-210mm 0.55-6.3	Exc++ £50
Zuiko 135 0.5	Exc++ £30
Takura 70-210mm 0.55-6.3	Exc++ £29
Hoya MAC 200mm 0.5	Exc++ £25

GERMAN CIRCA 1950s

Reinla 1A + case	Exc++ £120
Reinla 1A + case	Mint £30
Reinla 1A + case	Mint £30
Reinla 1B, Hood, Filter, Case	Exc++ £120
Aphilar Flanigan (rubal)	Exc++ £10
Aphilar Flanigan + case	Exc++ £12

DIGITAL COMPACTS / ACCESSORIES

Leica D Lux 3 box	Mint £240
PowerShot G9	Exc++ £190
Ricoh GXR + 24-72mm	Exc++ £190
Ricoh GX100 Box	Exc++ £120
Ricoh P10 28-300 box	Mint £140
Ricoh S10 24-72mm box	Mint £190
Ricoh GF-1 flash box	Mint £120
Ricoh TC-1 box	Mint £30
Ricoh HA-2 box	Mint £29
Ricoh GW-2 box	Mint £29
Ricoh GH-2 box	Mint £29

NIKON DIGITAL SYSTEM

D3000 + 18-55mm VR	Exc++ £190
D3000 body box	Mint £390
AF 18mm 0.8 Diaphragm	Mint £490
AF 18-55mm 0.8 Diaphragm	Exc++ £130
AF 17-35mm 0.8 Diaphragm	Mint £1290
AF 24-85mm 0.8 Diaphragm	Exc++ £390
AF 75-300mm 0.8 Diaphragm	Mint £180
AF 100-400mm 0.8 Diaphragm	Exc++ £390

SIGMA NIKON AF

10-20mm 0.55-6.3 HSM	Mint £290
24-70mm 0.55-6.3 DG	Exc++ £290
18-200mm 0.55-6.3 DG	Exc++ £140
18-200mm 0.55-6.3 DG OS HSM	Exc++ £220
55-200mm 0.55-6.3 DG	Mint £70
55-200mm HSMDC + hood	Mint £30

NIKON 35MM FILM SLR

F2 Photonic + 50mm 0.8	Exc++ £490
FE2N Body	Exc++ £240
ADDS + MB10	Exc++ £80
CF-100L	Mint £20
Nikon 105mm 0.8 F4 Bayonet	Mint £390
Nikon 24mm 0.8 AIS	Exc++ £290
Nikon 25-50mm 0.8 AIS	Exc++ £290
Nikon 28mm 0.5 PC	Exc++ £390
Nikon 35mm 0.8 AI	Exc++ £140
Rollie 38-85mm 0.5 AI	Exc++ £140
Nikon 55mm 0.8 Nippon	Exc++ £240
Nikon 105 0.5 AIS	Exc++ £170
Nikon 105 0.5 AI	Mint £190
Nikon 105 N AIS Micro	Exc++ £190
Nikon PK-HA Tube	Mint £70
Nikon PK-H1 Tube	Exc++ £30
Nikon PK-H2 Tube	Exc++ £30
Nikon PK-H3 Tube	Exc++ £70
Nikon PK FL 12, 13 Tubes	Mint £140
Nikon 72mm LBC	Mint £80
Nikon HMC	Mint £25
Nikon HB-30	Mint £25

HASSELBLAD XPAN

Xpan Body 45mm N	Mint £1590
Xpan 105mm N	M £490
X1 Price	£1990

MAMIYA 645 OUTFIT

645 Pro TL body drive unit extra lens back + 3 lenses	
45mm 0.2, 80mm 0.2, 135mm 0.2	Exc++ £890

HASSELBLAD 500CM OUTFIT

500M, WLF, 80mm 0.2 (prism finder not Hassel)	
	Exc++ £890

PENTAX 6X7 OUTFIT

Pentax 6x7 M1 Body	Exc++ £290
Pentax P60 50mm N with Case + Filter	Exc++ £590
Pentax 135mm N Macro Filter + Case	Exc++ £390
Body + AE meter prism wooden hand grip 45mm N	
105mm 0.2, 200mm N 2x converter, black, case	M £1490

ROLLEI 6X8 SYSTEM

Rollie magnifier hood MS leather reveals attention	Exc++ £80
Rollie 1 + case	Exc++ £70
Rollie yellow/green + case	Exc++ £30

MAMIYA 6X8 SYSTEM

C300F + Mamiya Sealer 105mm 0.5 DS	Exc++ £290
Mamiya Sealer 50mm 0.5	Exc++ £190

PENTAX PK SYSTEM

K1000 + 50mm 0.5 SMC	Exc++ £170
K1000 + 50mm 0.7 SMC-M	Exc++ £150
Program A Body	Exc++ £30
P30 Body	Exc++ £30
Pentax SMC-M 40mm 0.8	Exc++ £140
Pentax SMC-M 50mm 0.8	Exc++ £140
Pentax T8 2x zoom converter	Mint £20
Pentax Auto Bellows M	Mint £140

PENTAX M42 SYSTEM

Spotmatic F (photovolt) SMC 55 F1.8 Lens	Exc++ £190
Spotmatic + 50mm F1.4	Exc++ £140
Asahi Bellows	Exc++ £40
Asahi Eyepiece Magnifier	Mint £30
Asahi Clip-on Flashhood	Mint £25
Super Takumar 105 0.5	Exc++ £39
Super Takumar 135 0.5	Mint £39
Takumar 300mm N	Exc++ £290
Pentacore Bellows Unit with slide coupler + lenses	Exc++ £39

LEICA

Leica 111A + Canon 50mm F1.9 Summar Lens plus Leica case	Exc++ £540
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METERS

Wester Model V Case, Box, Book	Exc++ £39
Shepherd X238 flash meter + case	Exc++ £30

MIRANDA

Focalbell Bellows	Mint £20
Type 1 Chest Level VIF Box	Mint £20
Type 1 Waist Level VIF Box	Mint £20
Eye/Waist Level Finder	Exc++ £30
CT-F Adapter Box	Exc++ £10
Extension Tube Set	Mint £20
Flash Bracket	Mint £15

Nikon 200-400mm F4.5 ED Zoom Lens with case, Hood, cap

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Nikon D80 Body.....	£199.99
Nikon D5000 Body.....	£210.99
Nikon D70 Body.....	£100.99
Nikon 60mm micro Nikkor AF.....	£279.99
Nikon 18-200 VR 1.....	£399.99
Nikon 55-200 VR.....	£149.99
Nikon 18-70 AF.....	£99.99
Nikon FM2n + 50mm F1.4.....	£219.99
Nikon 28-70 F2.8 D.....	£699.99
Nikon 16-85 F3.5 VR.....	£329.99

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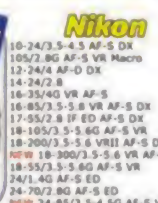
PENTAX	Canon	SIGMA
DA* 16-50/2.8 ED SDH £799	5D Mark III Body £2235	8-16/4.5-5.6 DC HSM £549
DA* 18-135/2.8 ED SDH £799	7D Body £1099	10-20/4.5-5.6 EX DC HSM £399
DA* 55/1.4 ED SDH £575	7D + 18-135mm IS USM Lens £1499	10-20/3.5 EX DC HSM £459
DA* 60-250/4 ED SDH £749	60D Body £619	105/2.8 EX Macro DG HSM OS £549
DA* 300/2.8 ED SDH £889	60D + 18-135mm IS Lens £699	120-400/5.5-6.3 APO OS £699
10-17/3.5-4.5 Fisheye £419	60D + 18-135mm IS USM Lens £829	12-24/4.5-5.6 II DG HSM £879
12-24/4 ED Lens £719	650D Body £529	120-300/2.8 EX DG OS HSM £2049
15/4 ED Limited £579	650D + 18-55mm IS Lens £569	150-500/5.6-6.3 APO DG OS £799
17-70/4 ED SDH £349	11000 Body £289	17-50/2.8 EX DC OS HSM £349
18-55/3.5-5.6 WR £99	11000 + 18-55mm IS Lens £359	18-50/2.8-4.5 DC OS HSM £179
18-135/3.5-5.6 EX DC VR £345	15-85mm IS USM Lens £499	18-125/3.5-5.6 DC OS £259
18-170/3.5-6.3 ED SDH £591	18-55mm IS Lens £89	18-250/3.5-6.3 DC HSM OS £399
21/2.2 Limited £169	18-135mm IS USM Lens £229	18-300/2.8 EX DG Macro £309
35/2.4 £169	24-105mm IS USM Lens £699	24-70/2.8 IF EX DG HSM £599
35/2.8 Macro Limited £369		30/1.4 EX DC £379
40/2.8 Limited £319		4.5/2.8 EX HSM Circular Fisheye £597
50/1.8 £219		50-150/2.8 EX DC M2 £565
50/2.8 Macro £399		50-500/4.5-6.3 DG HSM OS £1249
70/2.4 Limited £439		50/1.4 EX DC HSM £379
50-200/4.5-6.3 ED VR £239		50/2.8 Macro DG £269
55-300/4.5-6.3 ED VR £239		50-200/4.5-6.3 EX DC OS HSM £235
100/2.8 WR Macro £519		70-200/2.8 EX APO DG £599
FA 31/1.8 Limited £929		70-200/2.8 EX DG OS HSM £899
FA 35/2 £399		14-150mm F4-5.6 APO DG Macro £1179
FA 43/1.9 Limited £599		70-300/4.5-6.3 APO DG Macro £129
FA 50/1.4 £259		70-300/4.5-6.3 DG OS £299
FA 77/1.8 Limited £829		70/2.8 EX Macro DG £369
		85.1.4 EX DG HSM £699
		EF 610 DG ST Flash £159
		EF 610 DG SUPER Flash £229



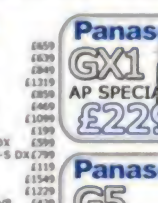
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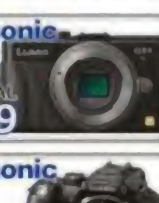
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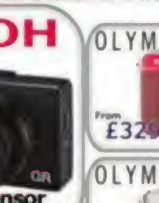
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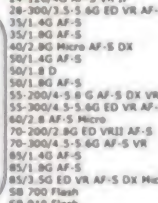
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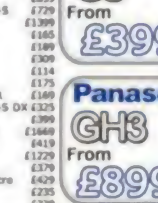
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A COLLECTOR'S LIFE FOR ME

When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems

I AM WRITING this in an airport departure lounge in Milan as I'm about to leave Italy after a short visit. Believe it or not, this month's camera has only been in my hands for a little over 12 hours. I found it on a stall at a flea market just a few steps from our hotel. Not only is this a record time between buying and using a camera, but it's also the first time I've written anything more than a short text using my phone. Truly, I have arrived in the 21st century!

Bencini Milano: now there's a name to conjure with. Long before I knew what it meant, I remember seeing it emblazoned on a shiny metal camera in the 1960s. The Bencini company made many low-priced consumer cameras in the middle part of the last century. I've got several in my collection, and have used most of them. Although I packed a selection of film cameras for my trip, I left those at home. After all, taking a Bencini to Milan would have been like taking coals to Newcastle. However, I couldn't really pass up the chance of acquiring one of these design classics in its home city.

I'd barely started to examine the contents of the brown plastic case when the stallholder cheerfully said I could have it for €5 (around £4). It was past 6pm and people were packing up their wares. I suspect he wanted one last sale to close the day.

There's very little to go wrong with these models, and even though the Koroll II is one of the more sophisticated versions (with four apertures and three shutter speeds) it took me only a moment to confirm that everything seemed to be in order. While I was doing this, the seller was explaining that it would be impossible to use the camera as it took film. I'm sure he thought I had a screw loose when I took the back off and held it up to the light to watch the shutter open. I'm convinced he thought I was looking to see an image. I suppose I should be flattered that he may have assumed I was too young to have seen a camera that didn't have a little screen on the back!

I had packed a selection of film for this trip, and with storm clouds gathering and the light level falling I nipped back to the hotel and loaded up a roll of black & white Ilford Delta 400 Pro. Within 15 minutes of buying the



BOTH PICTURES © TONY KEMPLER

camera, I was back out on the streets.

It's at times like these that I really regret being a monoglot. It would have been great to have returned to the stall triumphantly, the camera loaded with film and ready to take the stallholder's photo to prove the point. As it was, I contented myself with some tourist shots of well-known Milanese landmarks, which was quite appropriate, really, given that family holiday snapshots would have been the staple diet for this type of camera in the 1960s when it was first sold. By this time, it was standard practice for snapshots to be enlarged from the negatives, as 35mm film was in the ascendancy and, as an amateur format, 120 rollfilm was on the decline. In earlier decades, contact prints would have been made from the 6x9cm negatives. These images were roughly the same size as the screens on today's smartphones on which so many family

photos are now viewed. As enlargement became the norm, while film remained relatively expensive, Bencini designed a way to squeeze 24 photographs out of a roll of 120 whose normal maximum capacity was 16. This was achieved by 'wasting' part of the width of the film and reducing the negative size to 3x4cm, which is slightly larger than a full-frame 35mm negative. That was plenty big enough for the modest size of enlargement that was needed for the photo album.

Back home, I developed the film in lifosol 3. I've scanned the full width, so you can see how the format works in this snapshot of my long-suffering wife Sandra, taken while we waited for the bus to take us to the airport. Arrivederci Milano! **AP**



To read more about Tony's 52 cameras project, visit 52cameras.blogspot.com. To see more photos from the Koroll II, visit www.flickr.com/tony_kemplen/sets/72157634265173159

Editorial

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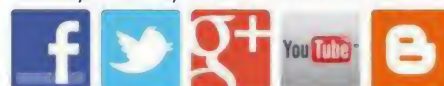
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